TWENTY-FOUR PAGES

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MAXINE ELLIOTT.

THE MATINEE GIRL.

LAWRENCE, L. I.

The Matinee Girl has had a lot of mail this week. Several of the letters speak lovingly and admiringly of Georgia Cayvan, whom The Matinee Girl wrote about a week or two ago.

All breathe the deepest sympathy and respect for the actress. One man writes: "How good it is to see a friend take up the cudgel for a friend in this world of knockers! I had almost a similar interview with Miss Cayvan as you describe, and oh, how I felt for her! Good women are apparently getting scarcer, and she was one of the big hearted, noble kind that are too seldom appreciated; and, although almost a stranger to her, I became one of her greatest admirers."

A woman writes: "I am not personally acquainted with Miss Cayvan, but always loved her for her wholesomeness, and in my humble way would gladly assist her if she were in any pecuniary distress."

So the old world isn't such a bad old place after all! There are lots of good hearts beating under English waistcoats, as the first letter, which is from a club chappie, proves.

I've always known that there were lots of good fellows in the clubs besides the boys that sit in the windows, and if I were writing plays I'd look for my heroes there.

One has to get quite near to the sea, where there are inlets and dunes and things to get really acquainted with the insect world.

I always knew there were lots of these leggy little animals in the woods, but I never was aware of the several varieties, more than fifty-seven, to be found on the shore.

You don't find them on sandy beaches so much, but take a place like this, where the tide goes out and leaves a nice muddy swamp, and, Great Cæsar! There are millions of them!

There are queer little olive green tadpoles that swim and suddenly dive into holes in the mud; there are any number of a new wiggling Nile green insect that is on the ground when the tide goes out. And let us not forget the land crabs.

I had heard that the soldiers at San Juan were made sick by the sensation of marching over these queer things, but I never knew they existed in this part of the world.

Next to a snake they are the ugliest and most repellant reptiles that you ever met. They live in queer little turrets built of mud, with as many holes in them as a honeycomb.

The crabs come out and sun themselves until they see you coming across the sand and —biff! They dive into the holes.

But the oddest sensation they give you is the idea that they do see you distinctly and that they dislike you. You can make friends with a water bug and teach it tricks; and as for spiders, they are quite companionable; but these land crabs are nasty little pestiferous beasts that are as uncanny as a Higbee snake picture.

Everything is extremely rusty down here, and they claim that it is healthy. There is iron in the water you drink, and it is supposed to result from the mineral qualities of a spring here that is said to equal any of the famous springs of the world.

But the rust on things is so pronounced that there is something called "anti-rust" that I heard the inhabitants talking about. I supposed it was something to put on bicycles and machinery, but I was somewhat chilled the other day to hear one of the Summer girls say:

"Aunt Milly, have you any of that 'anti-rust' left from last year?"

"Yes, there is a bottle of it in the pantry. Do you want it?"

"Yes; I thought I'd take some. How do you take it?"

"A teaspoonful in water before meals."

This is somewhat alarming. I don't mind rusting up myself; but just think how a typewriter will like it during a season!

My typewriter isn't one of the pretty ones you read about. It comes with a tin cover and requires to be kept in a cool, dry place. I doubt very much if it will continue to give out noble sentiments and exalted thoughts if it once gets coated over with iron mold.

I have consulted with the village dressmaker as to the advisability of having a waterproof ulster made for it, just as though it were a pet dog.

Satan, they say, was the father of liars, but the Summer hotel proprietors are his sons sure enough. When you inquire about a place in this section of the country and ask about the surf bathing they wave their hands airily and say:

"The surf is right there. You just swim across the inlet."

So The Matinee Girl sallied forth to feel the crisp salt spray curling around her svelte form. First she waded about a block through mud with all these queer lurking mud-bugs running in an out on all sides. There was a panic in bugville.

Now and then she sank knee deep, and remembered stories of how men on horseback have gone down in these mud beds, but she plunged on bravely, murmuring the lines of the poet:

"And her fairy feet retreating
Made post holes in the sand."

I felt exactly like the man in the "Pilgrim's Progress!"

"Beyond that little ridge of sand," I kept saying, "you will find the beautiful cool waves. Do not falter."

Finally I climbed up the ridge. There was a beach and lots of water, but no surf. The son of the father of liars stood majestically upon the beach with a glad smile of welcome.

"Where is the ocean?" I asked somewhat brusquely, for the mud bath is not an improver of the temper.

"It's all ocean," he said suavely; but there was a cold, scaly glitter in his eye. He knew I was thinking of the "swim-across" idea.

"But the surf—where do you find it?"

He pointed off to the horizon over another ridge of white sand, easily a mile and a half.

"Right there," he said; "but this is surf enough for any one."

"Quite a swim across, isn't it?" I said, bitterly.

"Oh, you can walk over the bridge," he remarked, pointing about a mile down on the other side where there was about two miles of bridge to be traversed to the surf.

"But if you want to go in at that beach you have to have a bathing house over there," he added.

"That's easy enough," I said, with a look of wealthy indifference.

"Yes, they are only twenty dollars a month," he remarked, just as easily.

It really is funny when you think of the cheerful way they run this summer-resort business. For instance, in inquiring about conveyances you ask.

"Suppose you want to go anywhere—how do you manage?"

"Oh, Mr. Blank will always hitch up and take you anywhere whenever you want to go. He is very agreeable."

This sounds pleasant. The next thing to having your own stable. But the reality is this:

To get Mr. Blank you have to walk across lots and stand outside the stable and yell for him to come out.

After you have done this for a quarter of an hour and other people have joined you, all yelling for Blank, you find out that he is not in.

The fact is he's too popular for any use. You have to engage him weeks ahead, like you get seats for Irving.

They've got birds down here that sing all night also. I've heard them begin so early in the country that you might call it all night, but there is something positively weird about hearing the merry whistle of a bobolink just after midnight has yawned.

The Matinee Girl had just settled comfortably for the night between two splendidly defined ridges in the mattress when the bird began to trill.

I suppose I should have opened the window gently and leaned on the window sill, but I began to wonder what sort of a fool bird it could be. Certainly there are no nightingales in this part of the country.

But that bird at intervals during the night gave vocal exhibitions, high notes and tremolos to beat the band. It was unique, but not conducive to slumber. Then some man began to snore upstairs.

I gave up then, got up, lit my candle, and began to read the Baxter Letters. The duet continued during the night with deep protracted silences during which I found myself waiting stealthily and betting with myself as to whether the bird or the man would have the first shy at the next measure.

Sometimes they both chimed out at the same moment in a really exquisite harmony, and, of course, it became so funny that I began to giggle hysterically.

Then when I thought of the situation I was in—far from home—sitting up at one o'clock in the morning with the Baxter Letters in one hand and a candle in the other listening to a duet of chirps and snores—I began to wonder if Lawrence really was a healthy place.

The fact is we all of us in town live such a press-button existence that we are nothing short of being pampered. When we get out in the open somewhere we begin to long for our telephones, our messenger boys, our elevators and electric fans.

New Yorkitis has us in its deadly grip, and the sudden consciousness that we can't get a cable car from the surf to the bath house makes us feel hurt.

That is why all our best places are being disfigured with trolleys. It's convenient—that is the cry. In reality we get to be little more than slaves to our modern improvements.

When we get to our heavenly mansions we'll go snooping around to see if there is open plumbing and electric lights and hair mattresses.

We leave the glory of the pristine forests and the majesty of the sea behind us, and hie us to a five-dollar-a-day hotel where they have real ice in the ice water and where the bell boy gets busy at our beck.

There's a great deal of common sense about a girls' boarding school up in Connecticut where, during the school year, the girls are taken off on tramps through the country, sleeping at the different little inns and cottages that they come across and getting used to putting up with things.

We should be far too pliable to suffer from the lack of these luxuries of civilization. But we do. And when we think of the chappies that Will Carleton wrote of that hewed down the forests and built them huts of logs at the doors of which the wolves would howl in packs through the Winter nights it makes us feel that we are a pretty poor sort.

Of course I don't mean any of you. I just mean THE MATINEE GIRL.

WIND STORM WRECKS GENTRY SHOW.

A terrific wind storm, that broke almost without warning from a practically clear sky, upon Hall County, Nebraska, July 4, completely wrecked one of Gentry's Dog and Pony shows, that was exhibiting at Grand Island. The storm occurred during the afternoon performance. It broke so quickly that the circus people had no time to protect their tents and cages. In a moment the circus was a mass of wreckage strewn over a space of two miles. Cages were carried like chips on the wind, and tents were torn to tatters. Great loss was suffered on the stock of the show, all the monkeys, many ponies and other animals being killed. The spectators in their endeavor to escape from the tent became tangled in the ropes, and a panic ensued. A heavy rain followed the wind, and it was some time before those imprisoned could be extricated. A number of the spectators were injured.

DRAMATIC STUDENTS TO TOUR.

The C. S. E. Dramatic Club, comprising pupils of the Cincinnati College of Music School of Expression, of which Jennie Mannheimer is director, have formed a company, known as the Odeon Players, and will appear in towns near Cincinnati for charity. The first performance will be at Paris, Ky., Sept. 3, when Miss Mannheimer will present her own version of Nance Oldfield, supported by the company. A number of other dates have been booked. The C. S. E. Dramatic Club gave twenty-four performances last season.

REFLECTIONS.

The Ladies' Paradise, a musical comedy by George Dance and Ivan Caryll, will be produced, it is said, by Alfred E. Aarons, at the Metropolitan Opera House Sept. 2.

The season of The Road to Ruin will open in Washington, Aug. 26.

Palmer Kershner and Gertie Palmer, both of Reading, Pa., were married May 25, at Camden, N. J.

James E. Sullivan may be starred by George W. Lederer next season in a comic opera, The Three Wishes, adapted from the German by Smith and Englander.

Lola T. Davis resigned from the Jessey Stock company at Topeka, and has gone to her home in Chicago to rest for the Summer.

Max Freeman is again on the Rialto, having returned last week from London, where he staged The Girl from Up There.

The Metropolitan Opera House, Minneapolis, is undergoing extensive alterations that include entire redecoration and a rearrangement of the seating plan.

Neva Harrison, who has been successful in Two Little Vagrants, has been compelled to return to New York on account of a severe illness which necessitated careful nursing and the best medical attendance. She will remain in the city until she recovers.

The Telephone Girl, that will open its season in Newark, N. J., early in September, will have the following cast: Ethel Robinson, Annie Lloyd, the Browning Sisters, Marie Richmond, Anna Conrad, Elizabeth Goodall, Ruby Kendall, Amy Thompson, Irene Young, Marion Harland, Linnette Fiske, Irving Brooks, Charles Burrows, Eugene Wiener, Arthur Conard, Charles Scott, William Lynne, and Charles White. Gustave Kerker has written some new musical numbers for the comedy.

Lee Shubert, who underwent in London recently an operation for appendicitis, is reported completely recovered.

The Harry Shannon company will close its season at Sault Ste. Marie, Mich., July 6, reopening at Alpena, Aug. 19.

Ella Russell, who has been singing in George Musgrove's Australian Opera company, arrived in San Francisco last week. She is on her way to Europe.

The *Columbia*, a barge used as a floating theatre, was seized by a United States Deputy Marshal in Brooklyn, July 3, on a libel obtained by the Merritt and Chapman Derrick and Wrecking Company on a claim for $1,989.73 for repairs and services. The barge was towed to Brooklyn from Providence recently.

Corinne is to star in England, opening Sept. 9 in a musical comedy entitled A Romantic Lady.

A new version of Ten Nights in a Barroom is being written by Robert Griffin Morris for Joseph Wheelock's tour under the management of John W. Hamilton. The season will open in Jersey City.

Isidore de Lara's opera, Messaline, was produced at Covent Garden, London, by Maurice Grau's company, July 2, with much success. Emma Calve and Signor Tamagno sang the leading roles. The opera will be heard at the Metropolitan Opera House here next season.

Alfred Fisher, stage director for Amelia Bingham, sailed for England July 6. He will return the first week in August.

A GREAT SINGER'S ROMANCE.

Photo by Fredericks & Co., New York.

In the palmy days of the Academy of Music Giuseppina Medori, a dramatic prima donna of rare ability and of majestic presence, arrived in this city from Havana, to learn of the death of her husband and to conquer operatic swelldom by her splendid interpretation of the Druid priestess in Bellini's Norma.

When not singing at the Academy she passed her evenings, like Cinderella, alone in her own chimney corner, reflecting upon her loneliness. Having once loved, she dreamed of the possibility of loving again.

This dream promised to be realized, for in a front orchestra chair the stately Norma had noticed regularly a handsome man of athletic build. His stentorian "bravas" and floral offerings at length won smiles of recognition from her.

An introduction by mutual friends soon followed, and in a short time Signora Medori became the affianced bride of Edward Blankman, then an eminent local lawyer. The matter, however, was kept a profound secret, for the following business reason:

Contracts with great singers are usually drawn with the care that pertains to international treaties, and diplomatic managers provide against changes of programme on a prima donna's account in stipulating that if she be single she will not contract marriage during the term of her engagement.

Both bride and groom-elect were rich, notably Medori, whose check for at least five figures would have been cashed.

The lawyer suggested prior to their union that, as both were mortal, he had drawn up an agreement whereby in case of the death of either the survivor should inherit the decedent's estate. This Medori consented to sign at the nuptial ceremony, which was to occur at the close of the season.

One evening, while awaiting her *fiancé's* usual visit, a thought of his possible disloyalty flashed through her mind, but was dispelled by a ring at her door bell. "It is he," she exclaimed. But it was not he. It was Juliette, the pretty French maid to a Fifth Avenue fashionable modiste. She had come to fit on the singer's bridal and traveling dresses, and the sight of her white satin wedding gown at once dissipated all Medori's gloomy impressions.

"Won't you be happy?" chirruped the pert Parisienne. "And perhaps your dear husband won't adore you! Please try on your *robe de joie*. I am sure," she continued, "your intended must be young, handsome and in good business?"

"Certainly," replied Medori. "He is a noted lawyer, and also one of the grandest looking men in this city."

The coquettish Juliette paused in her work and became very pale. "Don't you feel well?" asked the great singer.

"It's nothing, Madame; only a foolish thought." Then she muttered, "There are many handsome lawyers in New York."

While the singer's shapely arm had slipped into the sleeve of the bodice Juliette piquantly queried: "Is your intended's name a secret?"

"Oh, no! The season's nearly over, and you may soon call me Madame Blankman."

The words were barely uttered when Juliette fell back into a chair, her grasp and weight carrying with her the unfitted half of the singer's wedding bodice.

"That lawyer!" screamed the excited French girl. "Never!"

"You are crazy!" responded the astonished Medori. "Why never?"

"Because he loves me only!" shouted the irate Juliette, as she tore the piece of bodice into shreds.

"Poor, deluded child," sighed the bride-elect. "He loves me with all his soul."

"And only yesterday he told me he loved me with all his heart."

In the midst of these violent recriminations the door opened and the lawyer stood before them.

Their voluble upbraiding caused him to grasp the situation, and he resolved to beat a retreat and escape their fury.

"Monster!" cried Medori. "This girl claims you vowed only yesterday to love her with all your heart, while last night you swore to love me with all your soul!"

"True; we plead guilty," replied the lawyer. "The heart is capable of one love and the soul of another, but I will leave you to solve the deliate distinction." And he disappeared.

Medori refused to renew her engagement and sailed for Brussels, where she sought consolation by wedding a Belgian tailor. She died a few years later, and her last words addressed to her American lover were Norma's:

"*Qual cor tradista.*"

ALBERT L. PARKES.

ENGAGEMENTS.

Jacques Martin and Lillian Gerome Martin, by E. E. Rice for When We Were Twenty-one.

Florence Hawkins and Bessie Franklyn, re-engaged for Ward and Vokes.

OUR DRAMA.

VII. The Intellectual Stage-Manager—Why He Is Feared by Dominant Forces.

The working factor most essential to the practical elevation of the stage is the intellectual stage-manager, and he is the scarcest article in the American drama to-day. Among all our "dramatic directors," "stage directors," "stage-managers," "realizers," or "stagers" of plays there can scarcely be found half a score who are justly entitled to the respect and esteem of the sophisticated playgoer. We say "sophisticated," because the root of the evil of public "lack of taste" is ignorance. Not the ignorance which means the lack of elementary education, but ignorance of the special conditions surrounding the practical operation of the stage.

The reasons for the lack of the intellectual stage-manager are discoverable. The former leading factors of the elevated drama, those men who conceived and realized its aims, and who produced its works, have either passed away since the conquest of our stage by the commercial spirit, or were thrown aside by the pioneers of the new movement. The then rising generation instead of following in their footsteps, developing their technique and propagating their primal instincts, were swerved from their course, discouraged and perverted by the new spirit. The observant theatregoer of even ten or fifteen years of recollections has observed the changes. He is gone, and for early practical steps of improvement, he will be the hardest quantity to obtain. His calling has been made insignificant; he has been crowded from his province. The stage-manager is the real executive of the dramatic administration. He is the man to whom is due the greater part of the artistic value of the performance.

When to be a manager meant to be a talented craftsman, a literary judge, a capable actor and judge of acting, a connoisseur of pictorial representation, a student of character and history and an analyst of motives and of events, then we saw artistic and commercial success go hand in hand. Then was a play accepted because it was intrinsically good, a star exploited because he was a good actor, and directed and guided toward improvement. Then we saw actors employed for what they could do, not for what they looked, a theatre conducted for the presentation of plays, not plays constructed for the operation of a theatre. Then the eternal fact that "the play makes the theatre, not the theatre the play," was everywhere recognized and demonstrated. Now some manipulators have succeeded admirably in smothering and obscuring that fact.

To merely make money the intellectual stage-manager is not indispensable. He is not so effective in that capacity as the pawnbroker, the note-shaver, the lobbyist, the card-sharper, the saloon-keeper, the quack medicine manufacturer, or the prize-fighter.

Under the current prevailing conditions he is rather a dangerous character. He is not popular with present-day managers. He is feared, and justly, because, with capital at his back, no earthly power can keep him from success. He can make a good play out of a poor one, a success out of a failure, a good actor out of a bad one. No play or actor can do likewise, or make a good stage-manager out of a poor one. His banishment by the present régime, however, is not due alone to his lack of value to the purely commercial manager, but rather to ignorance of it, and in some cases fear of it. The knowing commercial manager does not wish him to be a factor. He hardly ever exploits him. He cunningly pre-empts all outlets for his skill and then forces him to accept a subordinate position. He is the real, dethroned monarch of the stage, for it is in the play and its practical execution that the real power of the stage lies. The highest type of manager to-day is the actor-manager, and it is to his influence more than any other that the present supremacy of the drama in England over the drama in America is due. He exists there, and maintains that supremacy. A supremacy that makes "a London success" a password to American popularity even apparent to the intelligence of the American commercial manager. The really intellectual stage-manager to-day is nearly always an actor also. Sometimes he is a playwright.

He is the type which must be revived, by study, training and encouragement to the aspirant for his mantle. Above all other forces the inert drama of to-day needs his vitalizing genius. And only when, among the practical workers of our stage, the intellectual stage-manager is crowned with the highest honors of the art-loving public can we expect to see a general revival of art in our drama.

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In summarizing our review of these phases which must be considered in any practical project for the elevation of our drama, we realize that a movement to that end must be an edifice built of component stones, not a glittering art-dream of faith in the public. Only a union of the loyal forces can accomplish it. The weapons must be keen, the action aggressive. The movements of the campaign are every one important to the end. The attack must not be a guerrilla raid, but an occupying conquest. No standard must be taken without supplanting it with a worthier. Each move has its value.

Enlist the critic, the author, the publisher, the capitalist, the social leader, the pulpit, the actor, the actress, the thinking public.

Trust to no law of public conscience. The movement to elevate art for art's sake, disdaining politic accessories and denying that the means justify the end, are ineffective. The drama is a business as well as an art. The universal knowledge of right and wrong will not govern a community. There must always be laws and penalties. Make the public of letters the judiciary and public opinion the inflicter of punishment. Punish the bad by rewarding the good. Condemn the bad manager to public contempt, the bad author to ridicule, the bad actor to obscurity, the bad theatre to emptiness. And, above all, remember that a movement can only become effective by being made popular; to be popular it must be made public, to be made public it must be *advertised*.

Above all other politic strokes is the establishment of the public theatre, and the municipal theatre is the most feasible as well as most practical for good under our republican system. For all revolutions there must be a flag around which to rally. There must be a leader.

And if, even in private local discussions, the explanations, expedients and propositions here submitted are of interest to the play-loving public, such an enterprise must inevitably result, sooner or later.

CARL HERBERT.

THE ART OF ACTING.

It is a very simple yet a very difficult matter to become a good reader. It is necessary to do only three things:

First. To emphasize correctly.

Second. To inflect correctly.

Third. To pause correctly.

Do this and you do all that it is necessary to do to read intelligently.

Modulation? That will come of itself. If it comes in any other way than of itself, it were better it stayed away. *It is as necessary that the emotion be behind the modulation as it is that it be behind the gesture.*

The tonist is a chanter, not a reader. He thinks of what his voice is doing, not of what his author is saying. He cultivates the gymnastic side, the easy side, of elocutionary art, which is the side that any one with a good voice-making apparatus, whether he have any brains or not, can cultivate successfully. The intellectual side, the important side, the hard side, is the side the tonist does not seem to get even a glimpse of.

No one can have too much voice or too good a voice; yet to suppose that voice, though it be Forrestonian in quantity and in quality, ever has made or ever will make a reader is a great big error. Good reading is the product of brain, not of brawn.

The tonists delight in inditing long essays in which they tell us, for example, that "the fires of an imagination that create the flashing earnestness of a living spirit must be present, if we would persuade, guide and finally command the sympathetic oversoul;" that "motive power of voice is the breath of God;" and that we must "cultivate the ear, and train the voice, and cultivate the sense of rhythm and measure, if we would be a reader." This is a sample of the manner in which the tonists would teach us—as one of them poetizes it—"to express the truth of the world to our fellow-men."

ALFRED AYRES.

FOOTLIGHT PRIMER.

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THE CHORUS LADY.

The Chorus-lady-wondrous Form—
Without a speck of Guile—
She's long on Shape, and short on Clothes,
E'er ready for a Smile.

She doesn't go to Sunday School,
Although she's Young and Sweet,
She's "Gladys Brynmawr" on the Stage,
May Rielly on the Street.

—S. T. SEERS.

EULOGY UPON LOUIS ALDRICH.

The following eulogy upon Louis Aldrich was delivered by President Milton Nobles at the meeting of Edwin Forrest Lodge, Actors' Order of Friendship, on Sunday, July 7, 1901:

"For more than a half century it has been the custom of the Actors' Order of Friendship to pay a fraternal tribute to each brother upon his final exit from the stage of life. Some brother who best knew the departed has been called upon to pronounce a brief eulogy, and if possible to convey to the loved ones some word or token that may mitigate their grief.

"Surely no brother ever approached the task with more willingness of heart, or greater misgivings of mind than I feel to-day. Eloquent, indeed, must be the tongue that in this brief allotted space could fittingly epitomize the character and achievements of Louis Aldrich. Yet there are many of us here whose lives during a third of a century have been interwoven with his own. And upon such an occasion the lesson of his life comes home to us. In his untimely taking off we recognize again the impartiality of the remorseless reaper, who garners alike the worthless tares and the golden grain. We may not ask why this light should be snuffed out in the flush of its fullness and usefulness, though we may grieve that it is so. But let us seek to find in his achievements some consolation for our great loss. During a career of forty years he traversed every known walk of the drama. Never descending to mediocrity, he at times reached the heights of creative greatness. In typifying phases of rugged manhood, those hearts of gold that swell and throb and yearn beneath uncouth exteriors, he stood almost alone. But his keen intelligence, his strong personality, his sympathetic and responsive temperament found equal expression in the great poetic and tragic drama. His gifts as a player will remain an honorable part of the stage history of America. But of Louis Aldrich, the *man*, what volumes might be written, what glowing panegyrics might be sung, and still not half be told! Ah, who can know as we have known, who can feel as we have felt, his singleness of purpose, his magnificent enthusiasm, his all pervading personality? And all employed for what? Self aggrandizement or self glorification? No. First of all he loved his fellow man. But to the sick, the destitute, the dying and the dead of his guild his heart went out. The last years of his life were devoted to them absolutely, frequently to the neglect of his own affairs. I violate no confidence nor depart from the truth in saying that his devotion to the Actors' Fund of America, which he served gratuitously for so many years, his daily contact with stories and scenes of suffering and death, together with his almost superhuman efforts to establish a permanent home for the aged and infirm, those things acting and reacting upon his nervous, sensitive nature, I truly believe, hastened the beginning of the end. If this be true, how doubly great is the debt we owe to him! To the Actors' Order of Friendship his taking off will ever remain inexpressibly significant. He was one of the founders of the Edwin Forrest Lodge, and six times its president. To his enthusiasm and loyalty, more than to that of any if not all others, it owes its prestige and the vast influence for good which it exerts in the profession to-day. Next his home he loved his order. How often we have heard him say it. In his personality, and his daily life walks he embodied the sentiments which constitute the motto of the order: Honor, Union, Justice. To these add charity, sweetest mistress of the human heart, and crown all with a firm belief in the existence of a Supreme Being. That is all. It was his religion. The faith in which he lived, the hope in which he died. God grant us all the strength to live and die as fitly. Brothers, a great pillar of our temple has been removed. Yet the temple cannot fall, for it is founded in honor, cemented in union, and in justice it will survive. For a time we will be as children who have seen a brilliant meteor flash across the sky, and sink in the horizon. They stand for a moment dumb, bewildered, and then they gaze in delighted wonder at the stream of light the meteor has left in its path. Our brightest star has sunk behind the horizon, but the light of his great example shall guide our footsteps in the paths of fraternal love and duty. Let not his loved ones think that he has gone. That other, purer self is present with us. The loved voice will find echo in the songs of birds. The waving grain and the rustling leaves will recall the footstep, and his laugh may come to listening ears in the rippling waters. And as we turn to our daily tasks, we will feel our hearts grow warmer and our words grow gentler to the poor, the sick, the suffering. Let us try to realize that each gentler instinct, each inclination toward better things and purer thoughts, is but the prompting of an unseen presence, the essence of loved ones transferred from the material to the spiritual spheres of influence.

"The dream of his latter years, the home for the aged and infirm of his profession, has, thanks to his irresistible energy, become a tangible reality. Alas! the pity that he could not have been spared to witness the fullness of its consummation. But it shall be his monument, more lasting and more eloquent than towering shafts of granite or marble. It shall be as high as his hopes, as firm as his loyalty, as broad as his charity. How often have we been forced to realize the ephemeral, almost pathetic, place which the player fills in the spheres of art. The painter leaves upon the canvas the impress of his genius. The sculptor his enduring marble and imperishable bronze; the architect rears his massive pillars and colossal domes, to tell his story to posterity. The poet pours out his soul in song, and it is preserved and transmitted through the ages. With centuries between them, Longfellow, Byron and Homer are a part of our pulsating literary life to-day. The poor player leaves—what? Only a memory. But occasionally, through some supreme inspiration, even the player leaves something through which he shall be known of succeeding generations. The name of Edwin Forrest will be blessed by the inmates of the Forrest Home long after his art has ceased to be even a memory. The name of Edwin Booth will pass from generation to generation through the matchless library and the priceless art treasures with which he endowed the Players' Club. To our children and our children's children the name of Louis Aldrich shall become a household word through the dream of his maturer years, now happily to be realized, the Actors' Fund Home. May we not hope to say the Aldrich Home? It will be the haven of the aged, the infirm, the helpless, and let us hope, the orphan. Every comfort and luxury that his great heart could have suggested will be there to add cheer and brightness to the closing scenes in the life dramas of those dear brothers and sisters of our guild. There will be no dwarfing environment of sect or creed. The bloodless hand of professional charity will not be there to dole its pittance. The old players will simply have retired and come into their own. You and I, and all of us have placed it there for them, at this dear brother's call. And so, when the flashes of his genius are forgotten, the fruition of his heart's best blood will ripen and richer with the speeding years, and with recurring anniversaries of his birth, players yet unborn shall gather at that beautiful spot, and breathe his name in sweet and hallowed benediction."

"For the elements
So mixed in him that Nature might
Stand up and say to all
The world, This was a man."

"Good night, sweet Prince,
And flights of angels sing thee to thy rest."

ENGAGEMENTS.

Frank F. Miller and Blanche Olga Bryan, for Hoyt's Comedy company.

Julia Varney, with the Pittsburg Stock company at the Grand Opera House, Pittsburg.

Frank Kilday, re-engaged for the lead, Dan Gillett, in The Tide of Life.

Cecil Jefferson, with C. E. Callahan, for Fogg's Ferry and Romance of Coon Hollow.

Belle Miller, for her third season with Rose Melville's Sis Hopkins.

Edward Karl and Amos Tuman, for Elsie de Tourney's company.

J. W. Davidson, as stage director with W. C. Downs.

Alice Chandler, by Kirke La Shelle for the Academy of Music production of Arizona.

Marie Randall, with Peter F. Dailey.

Elsa Ryan, by Henry W. Savage for a leading role in King Dodo next season.

By W. F. Nankeville: Bessie Marlowe, for The Penitent; Bayon Whipple, for The Village Parson; Jay Simmons, as business-manager for one of the Human Hearts companies.

For The Wizard of the Nile Opera company: Fred Frear, John J. Martin, Eugene Marshall, James W. Nickolds, C. G. Westcott, Helen Merrill, Josephine Deaci, Nedra Perry, Olive Vail, Mrs. Samuel J. Monroe, Mrs. H. A. Burgess, Mrs. Samuel Baker, Mrs. Nicholas Coghley; E. G. Stone, manager; J. S. Sanford, business manager.

Dorothy Girard, to head the Girard Theatre company.

Lillian Le Roy, by Frank James and Co., for three years, to appear as soubrette in The Wizard of the Nile and later in The Negus.

Fred Tillish, with the Bonnie Dramatic company.

Leslie and Inez Madison, starred with Harry Jenkins.

Helen Lord and Alma Craber, for Frank Daniels' company.

Thomas Kelly, Clyde Allis Medressa and Louis James.

Bobbie Lee, Ann Rimmington Wheeler, and Mark Smith, Dan Gilmore.

[illegible] Empire Theatre stock company.

[illegible] by Sullivan and Harris for The Human Hearts.

John Furton, leading juvenile, Mason.

IN OTHER CITIES.

BUFFALO.

The attractiveness of the Pan-American Exposition as a night spectacle has become so great since the completion of its many features that many people go during the evening rather than in the heat of the day. As a natural result, the business of the regular theatres down town has been considerably curtailed, and some have suffered owing to very expensive productions. It is believed however, that the crowds will soon be here in such numbers that there will be enough for all.

The Star is closed at present, but is expected to open in a couple of weeks with some strong Summer attraction.

Rohney Klrafly's wonderful spectacular production of Constantinople continues to draw fairly, and each week some pleasing additions or changes are made in the glittering display.

The Egypta production at the Lyceum failed to draw well and closed L after a week and a day's run. Reuben J. Getz had leased the theatre for ten weeks for W. P. Chenery to put on the production, and is now in New York looking for another one to fill out the unexpired time. Manager John Laughlin, of the Lyceum, was in no way connected with the production. It is stated that every one was paid in full.

Howard and Emerson, managers of the Fiddle-Dee-Dee co. at the Lafayette Theatre, tired of a losing business and have arranged with Manager Shea to cut the performance to the length of an afterpiece and transfer it to Shea's Garden Theatre 8, to be run in conjunction with a bill of vaudeville acts the balance of the season.

The Lafayette management will take the opportunity of remaining closed 8-13, to finish some decorative work, ad then open with a new attraction.

A Sunday night concert was given at the Lafayette June 30, at which Susie Rockomore, Kolb & Dill, Dorothy Drew, Howard and Emerson, John J. Sparke, Musical Johnsons, Josephine Harvey, and others pleased a fair house.

Increased crowds come with the hot weather to the Pan-American Exposition.

The Art Gallery is a great Sunday feature and contains a rare collection of the beautiful in painting, sculpture, and the kindred arts.

Sousa's two band concerts daily draw crowds, but his engagement closes 6. The Mexican Artillery Band and the Sixty-fifth and Seventy-fourth Regiment bands of New York also draw well.

Philadelphia Day, June 29, the Pen and Pencil Club, of that city, with Governor Pattison, Mayor Ashbridge, and others, dedicated the Pennsylvania Building and were well entertained.

Dominion Day, 1, witnessed the arrival of great crowds of Canadians and the Forty-eighth Highlanders' Regiment, with the Kilties' famous band. Many Canadian dignitaries were present. The Canadian newspapers are at last warming up and are sending their writers over in large numbers to review the exposition.

Missouri Day, 2, the Missouri Building was dedicated by the entire Louisiana Purchase Commission of the St. Louis World's Fair, the party including several Southern Governors and Representatives. Wellesley College day was celebrated at the same time by a large female contingent.

Illinois Day, 3, saw the opening of that State's building. The Illinois crowd will come for a special celebration later.

The Fourth was patriotically celebrated by elaborate fireworks.

The New York Liederkranz and New York State Teachers' Association both celebrated 5, and Education Day was observed 6.

Daily artillery drills, life saving drills, and marine maneuvers, concerts, illuminations, etc., are fixed features of the exposition.

McGarvie's The Streets of Mexico is one of the greatest attractions on the Midway, many phases of Mexican life being faithfully represented. The streets in this exhibit are lined with shows and shops, Mexican cafes, and a great cactus garden with Leido de Tejada's band. The great feature is the daily bull fight, that is intensely exciting. In the theatre La Coca, Columba, Quintanna, Stala, and La Mora appear in the dashing Mexican dances, while in the street Bombay and Carbo, twin jugglers; the Flying Onatos, acrobats, and Cameron, in feats of strength, entertain the crowds.

At Nurnburg, the picturesque German village, is also a great favorite, the Old World atmosphere being here complete. Herr Jacob Peuppus directs the Royal Bavarian Infantry Band in splendid concerts. The Koenigseer peasants from Upper Bavaria entertain, and Fraulein Antonie Stelle shows artistic color reproductions of famous paintings in the Old World galleries.

King Carnival holds full sway in Venice in America, where the sunny dispositioned people of Italy hold forth. The buildings are most attractive and beautifully illuminated at night, the Grand Canal and gondoliers with their pleasure parties, the tinkling mandolins, the Bridge of Sighs, the little teatro where the gracious Signorina Pellapiere and the Neapolitan folk singers are heard, Julio Sonagni with his trained pigeons, and the nightly Battle of the Confetti, make it an unusually interesting concession.

Ed. H. Robinson, manager of Gayest Manhattan and in Greater New York, is showing the value of skilled theatrical managerial ability in the marked success of the Streets of Cairo at the Pan-American Exposition, which he is directing.

FRANK B. WILCOX.

PORTLAND, ORE.

At the Marquam, June 25, the Portland Musical Club presented, as its fifth season's fourth concert, Shannah Cummings in an artistic and a pecuniarily successful song recital. The programme, in two parts, comprised twenty-three numbers. Some of Miss Cummings' most taking and effective renderings were: Handel's "I Know that My Redeemer Liveth," Tschaikowsky's "War ich nicht ein Holm," Richard Strauss' "Standchen," and Brahm's "Die Malnacht." Edgar E. Coursen was the accompanist.

Two Marquamfuls of Portlanders thoroughly enjoyed themselves June 28, 29 in seeing produced by Portland amateurs, under the careful and painstaking direction of Mesdames H. A. Foreman and Clarissa Nichols, the beautiful two-act fairyland spectacle, Titania; or, The Butterflies' Carnival and the Fairies' Revel, with its dancing fairies, long-whiskered gnomes, pretty pixies, kobolds, and trolls, its ogre, and its entrancingly catchy songs, graceful dances, and prettily medleyed music. As Queen Titania, Katherine Lawler acquitted herself admirably, and in singing Millard's "Alas" and Thomas' "In Fair Titania," from Mignon, she was heartily encored. Ida Jennings made a gladsome Butterfly Queen. Grace Kamber, as the Prince, proved a pleasing singer and a dexterous dancer. Charles Wilson as the greedy, swaggering, fee-fo-fe-fum Ogre, was an agreeable surprise. His work was marked by intelligence, naturalness, and dramatic potency. He is undoubtedly one of the cleverest Portland amateurs we have yet seen. Mrs. Clarissa Nichols, on whom a deal of the work fell, as Puck, was an unmistakable hit. Her "Dance of the Demon" was excellently done, and was encored deservedly. Between the acts, Webber and Elliott, "musical wizards" in their own peculiar line of tuneful comedy, with xylophoning, marimophoning, mandolining, banjoing, harping, and singing (by Elliott) of popular songs, held the stage thirty minutes in one of the most creditable musical specialties that has ever been given at the Marquam. Mr. Webber, by the way, is manager of the Marquam orchestra, and he and Elliott are booked along the coast for the Summer in their act. Judging from the manner in which they were received in their first trial, their Summer tour will prove profitable. Among the other features of the production were the cute dancing and singing of little Georgene Nichols, Mildred Meyers, Florence Judge, Ethel Wigginton, and May Larsen. It is probable that Titania will be repeated at the Marquam in July.

At Cordray's June 23-29 the Ralph E. Cummings Stock co., having in its roster Willard Blackmore, Frank B. Fanning, Gilbert Gardner, Thomas E. Grady, Charles D. Ford, Martin T. Comstock, Hal De Forest, Walter Paxton, Harry and Mabel Hynes, A. G. Double, James W. Cole, Harry F. Cummings, Edith Angus, Florence St Leonard, Mrs. Mary Bankson, and Elinore Franklyn, did average business in A Lady of Quality. The co. began its engagement 23, experimentally, as a Summer season, to cover four weeks, but patronage being moderate, due to a great many of Portland's playgoing folk having gone to the seaside, the engagement will be curtailed to two weeks and end July 6. June 30 the co. began its second week in Woman Against Woman to a good houseful.

At Burkhard Hall, June 27, the four-act play, A Boy or a Girl was given creditably, by amateurs, for the benefit of the Portland Baby Home.

Edna Taylor is a young Portlander who is rapidly coming to the front for her soprano singing in concerts hereabout. Miss Taylor possesses a voice of remarkable purity and sweetness. She has recently achieved signal success by her rendering of Marchesi's "For All Eternity," the pages' song from The Huguenots, and various selections from Cavalleria Rusticana. She intends going to New York and Paris soon to educate herself for an operatic career.

At a recent meeting of the Portland Musical Club, at Parson's Hall, it was voted to suspend active work for one year. This does not mean the disorganization of the club, in that at the meeting referred to the following officers were elected for the ensuing year: President, Mrs. W. E. Thomas (re-elected); vice-president, Mrs. W. A. Knight; secretary, Lucille McKercher; treasurer, Mrs. W. C. Alvord; librarian, Mrs. W. L. MacEwan. Mesdames R. W. Wilbur, William L. Brewster, and Mark W. Gill compose the Executive Committee.

George L. Baker, late assistant manager of the Marquam, and now manager of the Baker City Theatre, Baker City, Ore., has secured the Frazer Opera House, at Pendleton, Ore., for three years. The theatre seats 700. The stage is 25x50 feet. Mr. Baker will modernize the house from top to bottom. Pendleton has a population of about 10,000 and is a good theatre town.

O. J. MITCHELL.

MILWAUKEE.

The production of Cinderella at the Academy 1 was a novel departure for the Thanhouser players, who for the nonce transformed themselves into all manner of fantastic beings, and kept a large audience convulsed with laughter throughout the entire performance. The metamorphosis was complete, and occasioned much amusement as the members of the co. in turn were revealed in grotesque make-ups, or arrayed in the gauzy habiliments of fairyland. Considering it from a spectacular standpoint, the extravaganza was a gorgeous exhibition, beautiful and effective scenery and showy costumes being displayed in abundance, while a large number of dancers and extra people executed with remarkable precision a number of ballets and marches. The success of the performance was mainly due to the skillful management of George Foster Platt, who arranged the special features with an eye to the artistic and picturesque, and designed the tableaux, groupings, and scenes with a view to the descriptive and graceful. Robert T. Haines had little to do but dress richly and look handsome, both of which he accomplished with ease. Edith Evelyn never looked more lovely, nor acted more charmingly, than in the title-role. John M. Sainpolis was unrecognizable as Baron Pumpenickle, in which role his abilities as a comedian were disclosed for the first time; but the sight of the heavy man making a distinct hit as a Dutch comedian was not the only surprise for the spectators, for Albert Brown as the prince's Irish valet appeared in a fantastic make-up, and caused more laughter by legitimate methods than any other member of the cast. Lee Baker had a thankless part, but did it justice. Harry Mestayer was ludicrously funny as Pedro, and took hold of his part with evident eagerness and enjoyment. E. C. Chamberlin contributed a song and played one of the wicked sisters, the other being represented by Colin Campbell, who was excruciatingly funny. Grace May Lamkin flouted about as the Fairy Queen, and looked every inch the part, and Kate Woods Fiske, neatly dressed in male attire, sang a topical song, assisted by a chorus, which brought down the house. The clever dancing of little Adeline Roth, Nettie Macdonald, and the chorus was deservedly applauded, and much praise is due Mme. Barnickle, who trained the dancers. Specialties were contributed by Harry Mestayer, Grace May Lamkin, Edith Evelyn, Browne, Chapin and Sohike, and the Montebello Brothers. The performance ran with remarkable smoothness, and offered fresh proof of the versatile accomplishments of the admirable Thanhouser co. The Dunites 8-14.

The benefit performance of Othello was largely attended at the Academy 28, and Eugene Moore, the beneficiary, received an ovation on his reappearance. Mr. Moore will reside in Milwaukee until the opening of next season.

We are preparing for a tremendous influx of visitors during the Elks' reunion, and all Elks can count on a hearty welcome and a right good time if they attend the gathering. The executive committee have received notifications from all over the country of the intended visit of large bodies of the order.

Grace May Lamkin as Desdemona, and John M. Sainpolis as Iago were singularly successful in the benefit performance of Othello.

CLAUDE L. N. NORRIE.

SEATTLE.

Russell and Drew's Stock co. presented The Silver King and Too Much Johnson to large audiences at the Third Avenue June 23-29. Both plays were better staged and played than have been preceding ones by this co. As Wilfred Denver, William Brewer received much applause for excellent work, his rendering of the dream speech being particularly strong. George M. Hayes made his first appearance with the co. in the part of the "Spider," and was a pronounced success. Leona Leigh was strong in the part of Nellie Denver, as was Anna Stanton as the "Spider's" wife. Hamilton Armour, Frank Walsh, Dave Williams, and Wade Rhine also did excellent work.

R. E. French as Augustus Billings in Too Much Johnson made a hit. It is the best work that this actor has yet done here. George M. Hayes as Johnson was very good. William Brewer was admirable as Leon Bethis, the French importer of wines. Oswald Roberts was better than usual as Mr. Faddish. Wade Rhine as Frederic, and Eva Earl French as Mrs. Batterson did good work. Anna Stanton as Miss Faddish, and Leona Leigh as Mrs. Billings were both excellent. Alone in New York will be given for the closing week of the season June 30-6.

The eighth annual elocutionary and musical recital by the pupils of Elizabeth Jay Richardson was given before a large audience at the Grand Opera House June 24, and was one of the most successful entertainments of its kind ever held in this city. The programme was a long one, and Miss Richardson deserves great credit for the excellent manner in which each number was presented.

Paloma Schramm, assisted by her young sister, Karla, gave an artistic piano recital to a large and appreciative audience at the Grand Opera House 27. Both are very clever musicians.

Melbourne MacDowell, supported by Florence Stone and a strong co. will open a two weeks' engagement at the Seattle 7, during which he will be seen in La Tosca, Fedora, and other Sardou plays.

RODNEY D. WHITE.

PROVIDENCE.

Held by the Enemy was presented at Keith's 1-6 by the Albee Stock co. to the delight of large houses. The co. did its customary good work and the performances were in every way satisfying. Malcolm Williams as Colonel Prescott, George F. Farren as Lieut. Gordon Hayne, Valerie Bergere as Susan McCreery, and Lisle Leigh as Enchael McCreery were very good. What Happened to Jones 8-13.

Katherine Rober and her excellent co. did very good work at the Empire 1-6, when Frou Frou and The Hidden Hand were presented to good houses. The vaudeville included Annie Carter, Alex. Wilson, and Master Walker, a boy soprano. The Octoroon and A Heroine in Rags 8-13.

The Providence Opera House management, after a poor four weeks' season with the Corse Payton Stock co., is to try another scheme, opening 8 with the American Opera co., composed of fifty people. The co., which is under the management of William G. Stewart, will include George Tallman, Andrew Schneider, Henry Vogel, Hubert Salinger, Robert Dunbar, Frederic Collins, Ruth Peebles, Pauline Johnson, Adette Bordeaux, Albert Wilder, and Fred Crandall. The season will open with The Mikado, followed by The Bohemian Girl 11-13. There will be three matinees a week, and the prices are to be 15 to 35 cents matinees, evenings 15 cents to 50 cents.

The Summer season of free concerts by the American Band at Roger Williams' Park began 1, and this fine organization is making a great success. A large platform has been built out over the lake on which chairs are to be placed, so that those who wish to pay the small sum of 5 cents or 10 cents can sit down and enjoy the music. Those who do not care to spend the money are permitted to rest on the banks on either side of the lake.

Patrons of Keith's 1 received photographs of George F. Farren as souvenirs.

HOWARD C. RIPLEY.

MONTREAL.

In spite of extremely hot weather the Baldwin-Melville Stock co. at the Francais opened to good business with a special Dominion Day matinee of Michael Strogoff July 1. The play is a frank melodrama dealing in sensational episodes, and is somewhat old-fashioned in construction; nevertheless, it contains a great deal of merit and gives a chance for picturesque scenery and elaborate stage settings. These were made the most of, and at the night performance July 1 things were running as smoothly as if the play had been running for months. J. Henry Kolker was a manly and sincere Strogoff, avoiding all tendency to rant or overact, which in a part of the kind could easily have been done. Lotta Linthicum made a sweet and sympathetic Nadia. Anna MacGregor gave a clever characterization of the patriotic Marfa Strogoff. Lucia Moore was good as the revengeful gipsy Zangare, and Wilson Day was capable as the somewhat conventional villain, Ivan. Gnio Ireda and W. J. Denning scored as the American and English correspondents. The balance of the cast did creditable work. Northern Lights 8-13.

Faust was the offering at the Theatre National Francais 1-6, and was put on in a creditable manner. Paul Cazeneuve repeated his former success as Mephisto. Miss Oldcastle appeared to advantage as Marguerite. The staging of the Brocken scene is deserving of special mention.

The Wilbur Opera co. closed its season at the Royal June 29. The organization is a good one, in fact above the average of popular-priced comic opera cos., but the hot weather proved too much for the Royal's patrons, and hence the closing. The co. opens in Quebec 8.

Rose Melville is on a visit to her sister, Mrs. Walter S. Baldwin, of this city.

W. A. TREMAYNE.

NEW ORLEANS.

The Metropolitan English Comic Opera co. presented The Chimes of Normandy at Athletic Park June 30-6 in a creditable manner and to most satisfactory business. The event of the week was the first appearance here of William Pauli, the new baritone of the co. Mr. Pauli possesses all the qualifications of a first-class baritone and would be heard to good advantage in grand opera. His voice is vigorous and resonant, and shows excellent schooling. In the role of Henri, the Marquis, the most difficult passages seemed an easy matter for him. He has considerable dramatic ability and his success was unqualified. The Serpolette of Elvia Crox was vivacious and in keeping with her past excellent record. As Germaine Nelle Thorne was sympathetic and sang her several numbers artistically. Much credit is due William H. West for his interpretation of the role of Gaspar, and to Mr. Bassett, the tenor, who sang a pretty waltz song in an exceptionally clever manner. The chorus and orchestra, under the reliable baton of Mr. Bill Simonson, did effective work. Pinafore and Cavalleria Rusticana 7-13.

F. Charley, who successfully managed two seasons of grand opera here, is now in Buenos Ayres, conducting a light opera co. and ballet. Advices from that point state that he is meeting with great success.

Charles J. Swickard, who came here as the baritone of the Metropolitan English Opera co., has returned to New York, having had some disagreement with the management. Mr. Swickard sang six weeks with considerable success, and many admirers regretted his departure.

J. MARSHALL QUINTERO.

DENVER.

The fact that Elitch's Gardens did the largest business of its present season June 28-29 with Maud Fealy in The Little Minister is certainly a great compliment to that young woman, and proves the converse of the old saw, that "a prophet is without honor in his own country," for Miss Fealy is a Denver girl who won her first honors here. Her return to this city as a stock star affords much gratification to her many friends, who have watched her promising career with interest, and it requires no stretch of imagination to say that Maud Fealy is ascending the ladder of fame rapidly through sheer merit. Her impersonation of Babbie was in every way a notable performance, comparing most favorably with, and in some respects excelling, that of Maude Adams. She was the sweet, dainty, fun loving, true hearted Babbie Mr. Barrie created. John T. Sullivan undertook the part of Gavin Dishart, but was not especially successful, albeit he gave a conscientious and intelligent portrayal. Mr. Sullivan is essentially a "heavy man," and the tricks of voice and mannerisms, that have rendered his villains noteworthy, were sadly out of place in the present instance. With the exception of Mr. Bosworth's Captain Halliwell, Mr. Eagle's Rob. Dow, and Rose Beaudet's Nannie Webster, the rest of the cast was not able. The production was staged by Oscar Eagle, and Director Bellows provided attractive mountings and scenic investiture. Commencing 30 Blanche Walsh appears in Aristocracy. The Elitch-Long Opera co. opens the season at Manhattan 30 in The Wizard of the Nile.

F. E. CARSTARPHEN.

JERSEY CITY.

The last week of the season at the Bijou Theatre, also the close of the Aubrey Stock co., commenced June 30, when Camille was played 30-3, to fair business. The longer the co. remains the bigger the personal hits become. The Mittenthal Brothers have made the season a notable one by the careful and generous manner in which all the plays have been presented. Again Lillian Bayer scored as Camille. Her work was finished and intelligent, and she received a number of curtain calls. Franklyn Ritchie was an excellent Armand. Walter D. Greene as the Count was easy and graceful, his fourth act with Armand being very strong. Maud Norton as Madame Prudence made the part stand out and was very successful. Joseph Green as Mons. Duval had only one scene, but was one of the hits in the play. He was dignified yet powerful, and his acting was a treat. Victor Morley as Gaston was good, as usual, and Eddie Bowers as Gustave, and Edith Bowers as Nichette and Olympe were excellent. Margaret Nelson as Nanzie also aided the performance. The Two Orphans 4-6 will be the last attraction of one of the best cos. seen at the Bijou. The house will reopen about Aug. 20.

Manager and Mrs. John W. Holmes, of the Bijou, will spend a few weeks in the lumber district of Maine, where the Colonel has an interest. Treasurer Harry Hogan will do Bergen Beach for a few weeks. Assistant Treasurer Henry Nelmes will leave for Atlantic City 15, where he will remain five weeks. Orchestra Leader Louis Dittmar will spend his vacation at Midland Beach.

WALTER C. SMITH.

ST. PAUL.

A version of Under Two Flags by Edward Elsner was produced at the Metropolitan Opera House June 30-6 by the Criterion Stock co. The play was admirably presented and greatly enjoyed by large and appreciative audiences. The version is full of dramatic intensity, interest and power. The picturesque settings, especially the storm scene, were elaborate and striking. The excellent staging of the entire production evidenced Harry Jackson's intelligent stage-management. In the role of Bertie Cecil Robert Drouet's attractive presence, magnetism and excellent art were seen at their best. He evidenced a fine conception of the character and gave a forceful and effective portrayal, thereby winning fresh laurels. May Buckley as Cigarette contributed an excellent characterization of spirit and cleverness, and won the hearts of her auditors at once. Catherine Countiss as the Princess Corona gave a finished and artistic rendering of a difficult part. Marie Doro was very taking as Rubanum, a Turkish boy. She sang and danced in a spirited manner that elicited hearty encore. Harry Jackson as Rake contributed a clever bit of comedy. George Irving was decidedly good as Colonel Chateauroy. Victor de Silke as Lord Royallieu, Harry Burkhardt as Lord Rockingham, Charles Inslee as Ezra Barnal, and Robert Folsom deserve mention for excellent work. Sappho 7-13.

The fine musical entertainment offered by the large bands at the lake resorts on the Rapid Transit lines draw large patronage during the fine weather.

The Grand Opera House will be dark during the Summer.

GEORGE H. COLGRAVE.

COLUMBUS.

The Rosenthal Stock co., owing to the success of Nell Gwynne, decided to continue it for another week, and played to good business June 30-6 at Minerva Park. The co. deserves praise for its admirable performance, and the scenic environment with the able cast made the production a most enjoyable one.

John Vogel, the well-known minstrel manager, accompanied by his wife and several friends, are spending a few days fishing at Lakeside, 60.

Every inch of space available on the town plot at present is covered with the billing matter of two rival circuses. Never before has our city seen such a war of advertising. Ringling Bros.' and Forepaugh and Sells' circuses coming 8 and 29, respectively.

Owing to the fact that he has not been able to secure suitable booking, Al. Field has decided not to launch Cinderella, the pantomime which he intended to send out next Fall.

Manager Rosenthal, of the Summer Stock co., is negotiating for a lease of the Grand Opera House, with the intention of keeping a permanent stock organization at that theatre.

J. GUY ATKINSON.

DETROIT.

The Valentine Stock co. opened at Whitney's June 30 with Woman Against Woman. While this organization is a comparative stranger to Detroit, it comes with a good recommendation from the cities in which it has previously appeared. The selection made for the first performance was a good one, in that it required the presence of nearly every member of the co., and in the cast were seen many names signifying known ability. Whitney Opera House, with its new cooling apparatus, is proving comfortable even in the torrid weather we are at present enduring. The co. gave a good performance, and the roles were distributed as follows: Meta Maynard as Bessie Barton, Louis Brossen as John Tressider, Frances Desmonde as Rachel Westwood, and Mabel Redfern as Lady Chesterton. Shadows of a Great City next week, with the exception of Tuesday and Saturday matinees, when Little Lord Fauntleroy, with Anne Blanche in the title-role, will be given.

A. FRANCIS.

CLEVELAND.

The Garden Theatre Opera co. gave a fine presentation of Erminie, with the entire strength of the co. 1-6. Eleanor Kent played and sang the title-role with exquisite grace. Carleton and Thomas made good as the two thieves, and Toby Claude, who was seen for the first time here, made a hit, her beautiful dancing being a feature of the performance. The organization as a whole was seen to advantage, and the opera was staged and costumed in a very effective manner. The Bohemian Girl 8-13.

At the Lyceum Theatre Eugenie Blair's co. presented School 1-4, and Camille 5, 6. The New Magdalen 8-13.

The Empire Stock co. closed its short run at the Empire Theatre 6 with a testimonial benefit to Treasurer Fred Frandt, playing Pink Dominoes.

WILLIAM CRASTON.

MINNEAPOLIS.

The Pike Theatre Stock co. opened an indefinite engagement at the Metropolitan Theatre 1 in Trilby to a very large audience. The co. was given a very cordial reception. Herschel Mayall made a good impression as Svengali. Angela Dolores was a charming Trilby. Byron Douglas was an admirable Sandy. Fred J. Butler an excellent Taffy. C. D. Waldron, a new member of the co., was a very satisfactory Gecko. T. M. Reynolds, also a newcomer, was more than ordinarily good as the Duke. John R. Maher, a great favorite locally, gave a splendid characterization of Little Billie, while J. B. Everham, Emelie Melville, and C. H. Farnham, a Minneapolis boy, were also seen to advantage.

The Banda Rossa opened the second week of its engagement at Lake Harriet Pavilion June 30 to capacity.

F. C. CAMPBELL.

OMAHA.

At Boyd's Theatre the Ferris Stock co. are still doing remarkably good business, in spite of the terrible heat that now prevails. Ten Nights in a Bar Room and The Two Orphans June 30-6.

At the Auditorium Tent the June Musical Festival proved a great financial success, some four thousand dollars being added to the building fund by the engagement of Herman Bellstedt's Band, which local lovers of music greatly enjoyed. Mr. Bellstedt left for Kansas City June 30.

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ALABAMA.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): A benefit for Montgomery Lodge of Elks, No. 506, by local talent, under the management and supervision of Dan Packard, was held June 27, when Hello, Bill was presented to good house. The cast: Albert Taylor, Macon Stevenson, Ernest W. Stay, Archie A. McKinney, Jr., Junius J. Pierce, Charles A. Allen, Jr., Thomas Hewbett, Al. Reynolds, Berto Johnson, Will Christian, Dan Packard, Josie Screws, Mrs. Grace Taylor, Violet Wright, and Mrs. Dan Packard. Between acts Elizabeth Engelin Winter sang for the first time the ballad, "There Are No Eyes Like Thine," composed by Mrs. Kate Slaughter McKinney, of this city, contributing a great deal to the pleasure of the audience.

MOBILE.—MONROE PARK THEATRE (M. McDermott, manager): The Andrews Opera co. in Pinafore June 24, 25, 28, and 29 to large and pleased audiences. Maud Leekley was pleasing as Little Buttercup, and Nellie Andrews received hearty applause for her sweet singing. The male parts were all well taken, especially that of Dick Deadeye by A. D. Foutray. The Chimes of Normandy, Il Trovatore, and Martha 1-6.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): House closed for season.—OXFORD LAKE PARK (J. G. McKinney, manager): This resort will open 4 with a good vaudeville co., that will be changed weekly.—ITEM: During the Spring and Early Summer a number of improvements have been made at Oxford Lake Park, including an entirely new theatre. The prospects for a good season's business are flattering.

TARON SPRINGS.—ELY OPERA HOUSE (Henry J. Rosenthil, lessee and manager): Philharmonic Club June 28 in Esther to capacity; good concert. Eclipse Minstrels (local) 9, benefit orchestra.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE: Passion's Slave, in the hands of the Brandt Dramatic co., was well received by very large audiences June 24-29. The vaudeville features were Pearce and Roslin, from the Keith circuit, who made a hit, and Weston and Peters. Ten Nights in a Barroom 1-6.—CAPITAL THEATRE (R. S. Hamilton, lessee): Closed for season.—ITEM: R. S. Hamilton leaves for New York this week to book attractions for the Capital for next season.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Edward Swift, manager): Transatlantic Vaudeville co. June 29; good business; co. below the standard.—DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The First Born, preceded by Lost for a Day, 24-30 to capacity. Plays elaborately staged and cleverly played. Lost in Siberia 1-6.—ITEM: The lease of the Macdonough Theatre, held by Gottlob, Marx and Co., expires 1, and as yet has not been renewed.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Henry Miller in Heartsease June 24-27 drew good houses; good performance. The Importance of Being Earnest was not so well patronized 28-30. D'Arcy of the Guards 1-6; advance sale promises good business.—BURBANK THEATRE (Oliver Morosco, manager): Neill co. in Barbara Frietchie to excellent business June 24-30. The Amazons 1-7.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): San Jose Elks' Minstrels June 28. Henry Miller in Heartsease and D'Arcy of the Guards 16, 17.

SACRAMENTO.—The Haswell and Harrell co. under canvas June 17-28; good business; performances excellent.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): Dark.—ITEM: W. A. Henton, manager of the Opera House for ten years, has resigned, and will be much missed.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The Beatty Galveston Cyclone co. 2, presenting Kinetoscope Pictures.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dark.

CONNECTICUT.

WILLIMANTIC.—ITEM: Jules Jordan, musical director and composer, of Providence, R. I., is visiting his brother in this city.

GEORGIA.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): The Desmond Fuller co. continues at this popular resort. Plays June 24-29: Lost in London, A Midnight Frolic, and A Creole's Love.

ATLANTA.—THE GRAND (Henry and Julius De Give, managers): Boyle Stock co. June 24-29: first half of week, Captain Bob; latter half, Gloriana; good performances; business fair. Season closed 29.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): Empress Stock co. 1-6.

ILLINOIS.

BLOOMINGTON.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): The Star Boarder 4.—ITEMS: Barker and McDowell gave a vaudeville entertainment at Riverside Park 4. Ione and Vivian Wilson are working at Harlem Park, Roslyn, June 24-29.—Professor Bailey, of Toronto, Canada, has been engaged as director of the National Sewing Machine Co. band of forty pieces.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): The Fenberg Stock co. presented Wild Oats and Roanoke June 23-30; performances good; attendance fair. Co. will remain all Summer.—ITEM: Frank Winnis, late of the Old Arkansaw co., and recently with the Fenberg co., left for his home at Sandusky, O., June 30.

ROCKDALE.—ITEM: The Opera House has been leased for five years to Chamberlain, Kindt and Co.'s circuit, which comprises theatres in Davenport, Burlington, Peoria, Keokuk, Iowa City, Quincy, Hannibal, Ottumwa, Moline, Galesburg, Muscatine and Rockford.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): The Redmond co. June 24-30 canceled. The People's Comedy co. 26, 27; good performances and business.

INDIANA.

ROCKVILLE.—CARLISLE HALL (Emmet Litterton, manager): Liberty Bell Quartette date of the Ernest Hogan co.) June 26; small house pleased. John Evans, lecturer, 28 to small but pleased audience.—ITEM: Harry Dupell, who was with Hi Henry during the season of '98, is in the city.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Dark.—RIVERSIDE PARK PAVILION (E. L. Kirk, manager): Howard Dorset co. in The Winning Hand June 30-3, to continued good audiences. Play excellently put on. Clint and Bessie Robbins appeared in a new line of specialties that made a hit. A special production of Old Glory will be made 4.—ITEMS: Ethel Hamlick is spending her vacation here with relatives. Neta Henderson, with Frank Keenan last season, is visiting her parents here this Summer. Some 18 members of the Boston Comic Opera co., which was deserted here by Manager Al O. Trudell, have united under the name of The Ideals, with J. P. MacSweeney as manager, and will play a Summer engagement at Lake Manawa, Council Bluffs.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Dark.—GRAND OPERA HOUSE (William Foster, manager): Dark.—AUDITORIUM (William Foster, manager): Dark.—NELSON'S THEATRE (Harry Lewich, manager): Dark.—ITEMS: By purchasing an interest in the W. P. Chase Amusement Co. William Foster assumes the management of the Auditorium. This gives Mr. Foster control of the three theatres in West Des Moines.—Harry Lewich succeeds W. P. Nelson as manager of Nelson's Theatre, in East Des Moines.

DUBUQUE.—GRAND OPERA HOUSE (T. Roehl, manager): Season closed; theatre undergoing repairs and redecoration.—COATES OPERA HOUSE (Frank W. Coates, owner and manager): Closed for season.—STOUT AUDITORIUM (Y. M. C. A. owners and managers): Dark.—SANGERBUND AUDITORIUM: Dark.—SCHUETZEN PARK: Band concert June 26; large attendance; to be repeated 2, to 17.—Bostock Ferral co., Midway, Vaudeville and Menagerie, under auspices local Elks 22-27.—KIMBEL PARK: Dark.—BLOOMBERG PARK: Dark.—UNION PARK: Dark.

COUNCIL BLUFFS.—LAKE MANAWA (E. H. Odell, general manager): C. W. Dolbey's Band continues to delight large audiences. The Casino Theatre opened 1 under the management of C. George Hamilton, who presented MacSweeney's Comic Opera co. in The Chimes of Normandy. It is the intention to have a change of bill every week.

KODAK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Season closed.—CASINO (E. Jaeger, jr., manager): Dark.

CHEROKEE.—GRAND OPERA HOUSE (W. A. Sanford, manager): Dark.

KANSAS.

TOPEKA.—Things were very quiet June 24-29, but Manager O. T. Crawford has rushed to completion his new open air Summer Pavilion, which will open 1, with the Bernice Howard Stock co. for an experimental season in Monte Cristo, A Soldier's Daughter, Russian Slave, Ten Nights in a Bar Room, Maths, The Hustler, Midnight Flood, Faust, and Uncle Tom. As there is not much novelty in the plays, the venture, if successful, will depend on the merits of the cast and the dearth of any other form of relaxation. In the event of business justifying it, Ray Lund will probably play here later, and some light opera co. will follow her. Our al fresco performance of As You Like It, which was proposed for Garfield Park, has been declared off. The Woodward Stock co. of Kansas City, which was to have given it, not probably seeing enough in it to allure them. Edward Shumway, the sixteen year old Topeka actor and dramatist, is preparing to take his boyish play and young companions a whirl around the circuit of the near by small towns. I wish him luck. THOMAS R. BYATT.

WICHITA.—TOLER OPERA HOUSE (H. G. Toler, manager): Madison Square Theatre co. June 24-29 presented U. T. C. and Ingomar to pleased audiences. As Ingomar John A. Preston's work was worthy of especial mention. Madeline McDonald, as Parthenia, gave a delightful reading of the part. Charles Kendall, as Myron, did good work. A Mountain Waif 1-3. The Battle of San Juan Hill 4-6.—ITEMS: Colonel Toler has placed an order with the Kansas City Scenic Co. for a new drop and seven new sets of scenery that will be in use by Aug. 15 on the enlarged stage.—Sanford's Military Band has inaugurated the season of Summer concerts, giving one downtown Wednesday evenings, and in Riverside Park Sunday afternoons.—The roof and other exterior parts of the Crawford have been undergoing necessary repairs and decorating.

INDEPENDENCE.—AUDITORIUM (B. Elosier, manager): Dark.—GAS PARK THEATRE: Vincent Stock co. (G. E. Rodney, manager), in A Mountain Lass 2; good performance; big business. Golden Giant Mine 3. The Alamo 4. Lloyd Brown's U. T. C. (under canvas) 5; good performance and business.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.—CRAWFORD THEATRE (M. J. Cunningham, manager): Dark.—ELECTRIC PARK THEATRE (Edmund Paul, manager): East Lynne closed to fair business June 29. True Irish Hearts opened satisfactorily 30.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Fred Tatum, hypnotist, 4-7.

LOUISIANA.

MONROE.—OPERA HOUSE (I. Sugar, manager): St. Hyacinth Dramatic co. June 19 packed house; performance fair. Plays: One act of Wanted, A Confidential Clerk, and Silvia's Jubilee, or Easter the Beautiful, a drama in two acts.

MAINE.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Camden Comedy co. 1 in The Heart of the Alleghanies to small house; fair co. Stetson's U. T. C. 12. Christy-Baird co. 15-20.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Milton Comedy co. advertised for three performances opened June 27 to poor house on account of the heat and canceled their remaining dates.

ROCKLAND.—ITEM: Susanne Perry, of the Goodwin-Elliot co., arrived home June 17.

MASSACHUSETTS.

NORTH ADAMS.—The Mikado was presented at Valley Park Theatre 1-6. The co. was collected on one day's notice in New York, but has done exceptionally clever work. A few minor changes will be made and the organization will probably remain throughout the Summer.—ITEMS: Harry Browne, a member of the Aubrey Stock co., has been in the city, the co. having closed.—Manager Meade, of the Richmond, and Manager Callahan, of the Empire, have been in New York during the past week in the interests of their respective houses.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Dark. At Mayflower Grove, near here, the New York Comedy co. is playing a repertoire of open air plays 1-6 to large gatherings.—ITEMS: The new hotel is rapidly nearing completion and will open Sept. 1, catering to the theatrical trade.—L. J. Townsend, of Waltham, former MIRROR correspondent and local amateur, has been in town the past few days. Frank E. Minzey, of the Castle Square Theatre, Boston, will head a vaudeville show on the Knights of Columbus Field Day, at Hartruff Park Aug. 10.

MALDEN.—Stetson's U. T. C. (under canvas) June 29; poor show; light business. John W. Gorman opened his open air theatre 1 with Medford and Malden and the Alabama Troubadours to fair business. The new Summer theatre at Nahant, John J. Walsh, of this city, manager, opened 2 with comic opera and vaudeville. Frank J. Baker, late of the Grau Opera co., is stage director.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Dark.

MICHIGAN.

MANISTEE.—ORCHARD BEACH CASINO (Matt Kusell, manager): The Empire Dramatic co. closed a successful four weeks' engagement June 30. Plays 27-29: My Old Kentucky Home, Ready, the Mail Girl, and Jason Jenkins. The co. made many personal friends here and will be welcomed back at any time.—ITEM: A. W. Ellis, leading man, and Miss Castle, leading woman, joined A Homespun Heart co. for the regular season.

IRON MOUNTAIN.—BUNDLE'S OPERA HOUSE (A. J. Rundle, manager): Little's Empire Comedy co. June 24-29; S. R. O. Wesley and Madden's Metropolitan Merry Makers 25-27. Two Merry Tramps Aug. 19.—ITEM: Owing to the extreme warm weather it was necessary to cancel Godley's co. The Empire Comedy co. is the Evelyn Gordon co. traveling under that title.

BIG RAPIDS.—CITY OPERA HOUSE (O. H. Milner, manager): Rusco and Holland's Minstrels June 27; excellent performance; large audience. Elton's Comedians opened 1 in Little Miss Hayseed; fair business and co. Other plays: Don't Tell My Wife and Cyclone. The Strickland co. in My Friend from India 4.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Elton's Comedians 1-13; Riley-Burton co. 15-20.—CITY OPERA HOUSE (William Murrel, manager): Dark.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors): Elton's Comedians to poor business June 24-26. The Strickland co. in My Friend from India 1.

MARQUETTE.—OPERA HOUSE (E. S. Bice, manager): Sag Harbor June 24; good business; pleased audience. Imperial Dramatic co. 15-20.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Berwood, manager): Clover Farm (local) June 27. My Friend from India 10. Jim Long Stock co. 15-20.

CALUMET.—THEATRE (John D. Cudlihy, manager): Myrkle-Harder co. opened for a week 1 in Princess of Patches to fair business; co. satisfactory.

KALAMAZOO.—LAKE VIEW CASINO (Sam Mittenthal, manager): My Uncle June 30-4. Girofle-Girofla 4-6, crowded houses; audiences pleased.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Dark.

MINNESOTA.

MANKATO.—THEATRE (Beall and Bear, lessees and managers): C. H. Grisdale, Jr., resident manager: Dark.—ITEMS: C. H. Grisdale spent Sunday in Minneapolis, where he booked the Hoeffler Stock co. for a week later in the season.—Mankato Lodge of Elks, No. 229, carnival and gala week 15-20.

FAIRMONT.—OPERA HOUSE (Ward and Arthur, managers): The Nellson Stock co. 8. Lyman Twins 18.

STOCKTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Richards and Pringle's Minstrels June 27; large house pleased. North Brothers' co. 1-3.

AUSTIN.—OPERA HOUSE (Schlender and Co., managers): Lorin J. Howard 8-13.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Spinsters' Convention (local) June 13; excellent production; house packed. The Deerstrier School (local) 4. Season closed; reopens Sept. 16 with The Gay Mr. Goldstein.

MISSOURI.

WEBB CITY.—LAKESIDE PARK: Gilson Stock co. June 30-6 in The Swede. Walters Opera co. 7-14, opening in La Mascotte.—ITEM: E. S. Brigham, lessee of the new Blake Theatre, is in New York booking for next season. He also has theatres at Kansas City, Atchison, Kan.; Hot Springs, Ark., and Carthage, Mo.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): Nashville Students June 25; fair house; good performance.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): Charles Erin Verner and co. in The Shaughraun June 24-29 did good business and pleased. Arrah Na Pogue, Current Cash, and East Lynne 30-6.—ITEM: Walter W. Forbish has left the co., his place as manager being taken by W. W. Nunes.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Dark.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Dark.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The Casino Girl 1-22.

RED BANK.—OPERA HOUSE (Charles E. Niemar, manager): Dark.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Jacobs Stock co. in Moths to good business June 27-29 and From Frog 1-3. Blanche Warren and Beatrice Ingram, William Tooker, Fred Manley, James K. MacCurdy, and Mina Gleason did well in strong parts. The Conquerors 4-6.—PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): Section C's offering was Turned Up June 27-29 and the farce amused large audiences. Section D opened its return engagement 1-3 with The Old Musician and The Private Secretary. The former was a favorite, played by Robert Deshon, Becton Radford, R. J. Ward, C. W. Wallace, and Florence Leslie. The latter was humorously presented by E. Lowat Fraser, Logan Paul, Becton Radford, C. F. Morrison, Brandon Lynan, Henry Stanley, E. P. Wilks, William Hyde, Viola Fortescue, Florence Leslie, Nettie Van Sickle, and Mrs. Rachel Barr. Forbidden Fruit 4-6.—ITEM: Frances Starr, of this city, who made her debut last season with the Bond Stock co. at Proctor's, and who played with Henry V. Donnelly's Murray Hill Theatre co., New York, last Fall and Winter, is home on a vacation, and will return to New York next season.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Owen Davis' new romantic play, For the White Rose, was presented by the stock co. 1-6, and, notwithstanding the intensity of the heat, the attendance was large. The play is cleverly constructed, the climaxes are well arranged and effective, and the entire composition shows that the author is thoroughly conversant with what constitutes the requirements of a successful melodrama. The leading role of Larry Kavanaugh was handled in a masterly manner by Mr. Alsop. Rosamond Kent, as acted by Miss Gardner, was one of the strong roles of the play. The rest of the co. all did well. Cumberland '61 8-13.—LYCEUM THEATRE (A. E. Wolff, manager): Nell Gwynne by the stock co. entertained fair houses 1-6. U. T. C. 8-13.

ELMIRA.—RORICK'S GLEN PARK (Henry F. Dixie, manager): A season of opera was inaugurated 1 by the Herald Square Opera co. in The Chimes of Normandy to an audience that tested the capacity of the pretty theatre. Hits were made by Frank French as the Marquis of Corneville and Harry Lane as Gaspard. Harry Nelson, John Reade, Florence Guise, Jessie Highlands, Lizzie Gonzales, and Etta Stetson also scored. The chorus is adequate and the performances go with a dash. Olivette 4-6.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee, Warren R. Day, resident manager): The Majestic Stock co. played to big business 1-6. All the Comforts of Home and Woman Against Woman were well presented. Each piece was excellently staged, under the direction of William Charles Masson, and the work of Lawrence Grattan, Katheryne Browne, Roy Atwell, Leola Mayo, Kate Jepson, and Louis Albion in the leading roles was very good. The Iron Master and Arabian Nights 8-13.

OSWEGA.—NEW THEATRE (F. W. Lloyd, manager): Manager Lloyd returned last week from a business trip to New York, bringing with him the Packard Comedy co. The Colonel was presented to a fair house 1 and pleased. The co. will appear one night each week in Oneonta, Stanford, Cherry Valley, Cooperstown, and Richfield Springs for six weeks. Next week's play will be A Glimpse of Paradise.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Kilties' Band 31 will open the season.—BROADWAY THEATRE (George L. Carliss, manager): Dark.—ITEM: The news of the death of Louis Aldrich occasioned great grief among his many friends and admirers here.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Dark.—ITEMS: Treasurer Charles G. McDonald, of the Van Curler, is enjoying the Pan-American Exposition.—The Kilties' Band will give its third concert in this city Aug. 22.

WHITEHALL.—MUSIC HALL (H. C. Jillson, manager): The Allan Villar Dramatic and Vaudeville co. in A Detective's Romance, A Hero in Rags, Under the Black Flag, The Two Orphans, and Dr. Jekyll and Mr. Hyde 1-6; good co.; fair business.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, manager): The Valley Opera co. did good business 1-6 in Fatinitza; co. fair. Patience, with Carlton S. King as Bunthorne, 8-13.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Klark-Scoville co. opened 1 for a week in A German Friend; performance well received by medium house.

TROY.—GRISWOLD OPERA HOUSE (Reis and Shubert, managers; H. R. Hayden, resident manager): Aubrey Stock co. closed June 29.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): Joshua Simpkins 10. Allen Villair co. 15-20.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Dark.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Dark.

NORTH CAROLINA.

ASHEVILLE.—RIVERSIDE PARK CASINO (W. W. Moore, manager): The Nina co. June 24-29 played to packed houses. Those deserving special mention were Latimore and Leigh, with their box trick and Newell and Niblo in an artistic musical act. Marion and Pearl's Minstrels 1-6 opened to packed house.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): North Brothers to good business in The Princess Virgi. My Ford, the Colonel, Camille, The American Cousin, Turned Up, East Lynne, and Born June 24-29; co. met with favor and will return. Santanelli, hypnotist, 1-6.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Richards and Pringle's Minstrels June 28; good business and performance. Myrkle-Harder co. canceled. North Brothers' co. (return) 8-13.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussmann, manager): Richards and Pringle's Minstrels June 29; S. R. O.; performance excellent.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Richards and Pringle's Minstrels June 25; good performance; full house.

OHIO.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): Season opens Aug 28 with West's Minstrels.—ITEMS: Jude Rock has been spending the Summer with his parents. He will soon leave for the East.—Mr. and Mrs. Harrison J. Wolfe are here on a visit to Mr. Wolfe's parents. Mr. Wolfe has been suffering from blood poisoning, but has now recovered. The Custin Theatre is now enclosed by canvas, to protect patrons from rain and sun.

TOLEDO.—EMPIRE THEATRE (C. H. Garson, manager): The stock co. will close what has been a very successful season 13. For the week June 30-6 Christopher, Jr., was given in a most satisfactory manner. The co. return and open next season Sept. 1, alternating with vaudeville.

DEAWARE.—CITY OPERA HOUSE (Wolfard King, sharing managers): Dark. Season will open about Sept. 1.—ITEM: Harry De Long has returned to his home in this city, where he is busy booking his new attraction, The Vermont Girl, for next season.

PIQUA.—MIDWAY PARK THEATRE (C. C. Stoll, manager): Garner Stock co. in East Lynne 1-6; good business; creditable performance. The Blue and the Gray 4-6.

JACKSON.—GRAND OPERA HOUSE (Young C. Morgan, manager): Dark.—CRESCENT OPERA HOUSE (Guy Ruf, manager): Dark.

MARIETTA.—AUDITORIUM: Van Dyke-Eaton co. June 27-29 in A Noble Outcast, Across the Plains, and Face to Face to large and pleased audiences.

LOGAN.—ITEM: M. Thayer has taken the position of dramatic editor of the Cincinnati Enquirer, formerly held by his father.

UPPER SANDUSKY.—MCCONNELL'S AUDITORIUM (R. N. McConnell, manager): Dark.

GALION.—CITY OPERA HOUSE (S. E. Elliott, manager): Season closed.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Conway, manager): Margaret M. Lewis and Edward F. Mowatt, of San Francisco, in Lost in New York (amateur), benefit Salem Military Band, 5, Griswold's U. T. C., under canvas, 6.—ITEM: T. O. Tucker, local manager of the Grand Opera House, died June 26, 1901, as a result of an amputation of his leg.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Dark.—ITEM: Manager Baker has leased the Pioneer Opera House at Pendleton for three years. The Baker Opera House and the Dreyer will be connected with the Northwest Theatrical Association circuit.

LA GRANDE.—STEWARD'S OPERA HOUSE (O. B. Steward, manager): Dark.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. B. Warren, manager): Dark.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (A. L. Reist, manager): The Columbia Comic Opera co. pleased very large audiences in The Two Vagabonds 1-6. Franklin Fox and Claude Amsley were very funny as the two thieves. Mauritze Walker was a droll landlord. Carlotta Gilman and Lulu Harris sang the leading female parts well. As the Princess, Hazel Davenport was grotesque, while Lulu Cosgrove made a graceful Captain. The other parts were acceptably filled by Charles N. Holmes, John A. Deavey, Jerry Desmond, Ruth Lattimer, and Belle Granville. Between the acts Carlotta Gilman sang in a charming manner. Billee Taylor 8-13.—ITEMS: The intense heat has increased the Summer amusement patronage.—Chris Barger, musical director at Conestoga Park Theatre, was prostrated by the heat and his place was temporarily filled by Walter Bahn, of this city, 1-6.—F. W. Woodworth, proprietor of the roof garden, has gone to Atlantic City.—William Brandeely, cornettist, of this place, has joined the Germania Band, playing at the Inlet, Atlantic City.

WASHINGTON.—LYRIC THEATRE (F. R. Ballam, manager): The George F. Knowles Opera co. was again the attraction June 24-29, rendering Olivette, The Pirates of Penzance, La Mascotte, The Chimes of Normandy, and The Bohemian Girl to good business. The special feature of the week was the appearance of Gertrude Clare Duffey, a Washington amateur vocalist, in the role of Serpolette in The Chimes of Normandy. She possesses an excellent voice and her acting is easy and graceful. She will make her professional debut next season. George F. Knowles, Clayton Ferguson, Camille Beall, George Berwick, Rowena Campbell, and Harry Dickeson also deserve special mention for pleasing and artistic work.—ITEM: Arrangements have been completed for a free open air concert on the Washington and Jefferson College campus 8 by Phinney's U. S. Band. Fred S. Phinney, manager of the band, is in town now.

READING.—CARSONIA PARK PAVILION (O. S. Geiger, manager): Giroffe Girofla, under the direction of N. Harris Ware, was well presented by the Robson Opera co. to large houses 1-6. Jenny Coren sang well and was frequently encored. Carrie Godfrey, Messrs. John Saunders, Alfred Kappler, and Warwick Gamor deserve special mention.

JOHNSTOWN.—OPERA HOUSE (I. C. Mishler, manager): The Spooner Comedy co. closed their week's engagement June 29. Plays latter part of week: The Pride of the Market, A Lawyer's Wedding, The Two Orphans, The Pearl of Savoy, and A Yankee in Cuba; business light.

WILLIAMSPORT.—VALLAMONT PAVILION (J. A. Brosius, manager): Vallamont Stock co. 1-6 in The Wages of Sin and The Great Bank Robbery to their usual large business and enthusiastic audiences; co. is a good one.

BENOVO.—KANE'S THEATRE (John T. Kane, manager): Svingali, hypnotist, gave a series of wonderful entertainments June 24-29. He was assisted by Madame Svingali and local subjects; audience large.

BUTLER.—ITEM: Helen Nixon, of the Mrs. R. S. Spooner Stock co., of the Park Theatre, Brooklyn, is recovering from an attack of typhoid fever at her home here.

TEXAS.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Dark.—ITEMS: George Walker was again successful in securing another five year lease of the Hancock Opera House. Bidding was spirited, he being the successful one over nine applicants. This assures Austin a run of good attractions for several ensuing seasons. The Opera House is to be thoroughly renovated, new carpets put in, and the boxes and loges retrimmed and redecorated. The latest cooling as well as heating devices are to be installed, making the house comfortable both in hot and cold weather. The season opens Aug. 6. This early opening is due to the fact that the Legislature is to be called into special session at that time. George Walker left June 27 for Buffalo, where he will remain for about one week. He will then go to New York to book his theatre for the coming season.—Hyde Park Summer Theatre was opened June 17 by the Curtis Comedy co., presenting Ev Wits Outwitted, Down on the Farm, and The Little Detective; business was good, popular prices prevailing.

WACO.—WEST END PARK THEATRE (Jake Schwartz, manager): The Auditorium Stock co. opened their season June 24, presenting during the week The Man in Black and The Arizona Girl to crowded houses; performances satisfactory.—ITEM: The city authorities having condemned the stage walls of the Auditorium, Manager Jake Schwartz has leased the Grand Opera House from the Garland Estate for two years. All attractions booked for the coming season will occupy the Grand Opera House.

HOUSTON.—AUDITORIUM: The Olympia Opera co. June 27-29 in The Circus Clown and Merry War; business fair; everybody pleased.

UTAH.

SALT LAKE CITY.—SALT PALACE THEATRE (M. E. Mulvey, manager): The Wilbur-Kirwin Opera co. presented The Chimes of Normandy first part of week and Bocaccio latter part June 24-29 to full houses. The co. is very good. Almora Hallam and Susie Kirwin are popular. The chorus is very good. Forest Huff made a hit as the Marquis of Corneville, as did Mr. Kolmis as Gaspard. The illustrated songs rendered between acts by Mr. Reader were pleasing.

VERMONT.

BARRE.—OPERA HOUSE (Morse and Lapoint, managers): Williams Players opened a week's engagement 1 in the Wife's Secret; good co.; poor business owing to excessive heat.—DEWEY PARK SUMMER THEATRE (W. W. Lamont, manager): James B. Mackie and Ellie Ackerstrom in Grimes' Cellar Door 1-6.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Kilties' Band June 26. Gorton's Minstrels Aug. 15.

VIRGINIA.

WINCHESTER.—THE AUDITORIUM (Atwell and Worthington, managers): A series of Gibson pictures and the farce, Who's Who, were given June 27 for the benefit of Memorial Hospital by society folk of the town to good business; creditable entertainment.

PETERSBURG.—ACADEMY OF MUSIC (William E. Pasmore, manager): Dark.

WASHINGTON.

TACOMA.—[illegible] ITEM: New scenery and a new drop curtain are being put in the Lyceum. The building is undergoing [illegible] an easy access [illegible] It will be very [illegible]

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): [illegible] June 24-29.

WEST VIRGINIA.

WESTON.—OPERA HOUSE (George V. [illegible]

WISCONSIN.

[illegible] Arthurs, manager: [illegible] HAGE [illegible] Arthurs, manager: The [illegible] 27-29 in A Celebrated Case, [illegible] The Three Musketeers, [illegible] fair business.—ITEM: [illegible] manager of Rennick Opera House,

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Clinton, Ill., is running Hagemeister Park Theatre during Mrs. Arthurs absence.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Nielsen Sisters presented Under Two Flags and The Pearl of Savoy 1, 2, to good business; performances fair.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): The Summer Stock co. in Little Mazie June 24-29. Opera House closed for season.

HARBOR.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sag Harbor June 28; splendid performance; fair house.

WAUSAU.—GRAND (C. S. Cone, manager): The Raymonds, hypnotists, 1-3; fair houses and performance.

PRAIRIE DU CHIEN.—ITEM: Mr. and Mrs. F. E. Fryden, of the American Comedy co., are spending their vacation here.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Pelher, manager): Sag Harbor June 29; good audience and performance. Season closed.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Dark.

WAUPACA.—CITY OPERA HOUSE (R. J. Hayner, manager): The Manola co. 9-10.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. G. Skinner, manager): A Country Merchant June 27-29; good business; performances fair. Castle Square Stock co., supporting Arthur Evans and Alice Hazen, opened for week 1 in His Lordship (A Wife's Honor) and A Daughter of the South; good business; performances fair. Gilbert and Alyn's co. 8-13 in Monte Cristo and The Vendetta.——MECHANICS' INSTITUTE (R. J. Wilkins, manager): Stetson's U. T. C. June 26; business good; performances fair.——ITEM: Your correspondent had the pleasure of meeting Randolph Hartley, of THE MIRROR staff, who was in town June 28.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): A Bachelor's Honeymoon 1; S. R. O.; good performance. The Prisoner of Zenda 2.——EMPIRE (H. R. Clarke, manager): E. R. Mawson co. opened two weeks' engagement 2 in Saints and Sinners to large audience; good performance; co. accorded warm welcome.

WOODSTOCK, ONT.—ITEM: Reuben Fax, who is an old Woodstock boy, was the guest of Charles A. Fyne, manager of the Grand Opera House, during the Old Boys' Reunion and Inaugural Demonstration 1, 2. Bertie the Bonnie Brier Bush will engage Mr. Fax's services next season.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): West's "Our Navy," Moving Pictures, a beautiful series of pictures of British naval life, were shown to good business 1-4.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): H. K. Shaw co. in Our Regiment 1; fair performance; crowded house. Season closed till September.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

The important event of the week 1-6 was the return to San Francisco of the excellent and popular Frawley co. even stronger than heretofore. The audience which greeted the co. in the opening production of The Only Way at the Grand Opera House 1 was large and enthusiastic, and all the principals, including E. J. Morgan, Theodore Roberts, J. E. Amory, Wallace Shaw, Katherine Grey, and Phosa McAllister, received individual greetings. The production was a very good one, and E. J. Morgan as Sidney Carton, while he did not play the role in the same vein as Henry Miller, nevertheless achieved a striking success. His performance differed from Miller's mainly in that it was more tragic throughout. Theodore Roberts was an admirable Jean Defarge, Wallace Shaw as Mr. Styver, J. E. Amory as Mr. Tony, John Mason as Charles Darney, and H. S. Duffield as Dr. Manette were all excellent. Katherine Grey made her reappearance as Mimi and invested the part with quiet sympathy, naturalness and grace. Alice Johnson was a good Lucie Manette, and in fact, every role was capably handled.

At the Central, James M. Brophy began a season of six weeks 1 with Davy Crockett to a good and pleased audience. The star's work was decidedly clever, and not in the least overdrawn. James Carrigan as Major Royston was by far the best of the generally adequate support.

Under Two Flags, with Blanche Bates, continues to do a big business at the Columbia. A special matinee was given Fourth of July.

Florence Roberts and her co. continued Sapho to splendid business at the Alcazar 1-6. The School for Scandal will be given next week.

At the Tivoli The Babes in the Wood, that was produced 1, has made an immediate success and is drawing crowded houses. The burden of most of the Tivoli productions falls upon Ferris Hartman, and the present one is no exception to the rule. His nimble dancing and clever topical songs and gags have made their customary hit. Arthur Cunningham as Dr. Deadstone made love in a taking fashion to Maud Williams as the schoolmarm, who sang her rob sweetly and daintily. Alf Wheelan in a very small part was side-splitting. Annie Myers, Edward Webb, and Bernice Holmes aided in their respective roles no little to the opera's success.

ARENA.

DELAWARE, O.—Buffalo Bill's Wild West June 29; good business and performance, as usual. Colonel Cody was entertained during his stay in this city by Mrs. Colonel J. J. Van Horn, who gave a dinner party in his honor. Back in the Sixties, Colonel Cody was a Government scout under the command of Colonel Van Horn, who was killed at San Juan Hill, Cuba.

LOGAN, O.—Robinson and Stickney's Trained Animal Show June 27 to packed tents; fine performance. George Baker, an old Logan boy, is treasurer of the show and received a warm welcome from his friends.

CHATHAM, ONT., CAN.—Ringling Brothers' Circus June 26; crowded tents; every one pleased.

PRAIRIE DU CHIEN, WIS.—Dode Fisk, and Culvert and Wherry's co. June 29, 30, to crowded tents. Smith and Dell, the three children, and Dode Fisk's trained horse made hits; show generally excellent.

WALLA WALLA, WASH.—The Norris and Rowe Trained Animal Show June 24; good performance and business.

WILLIMANTIC, CONN.—Gentry Brothers' Dog and Pony Circus 3; excellent performance; well attended.

HALIFAX, N. S., CAN.—Pan-American Circus 1; good business; ordinary show.

CONCORD, N. H.—Gentry's Dog and Pony Show gave an attractive performance to good attendance June 28.

AUBURN, IND.—Wixcum Brothers' Dog and Pony Show June 28; fair crowds and show.

BUSHVILLE, IND.—Hall and Long's Circus 1-3 opened to crowded tents; fair performance.

BANGOR, ME.—Walter L. Main's Circus had two large and highly pleased audiences June 29.

ROCKLAND, ME.—Walter L. Main's Circus drew big crowds June 10; first-class performance.

BUTTE, MONT.—Gus Sun's Railroad Shows June 28, 29; good business; pleasing performance.

ST. PAUL, MINN.—Pawnee Bill's Wild West drew large patronage June 26, 27; performances fair.

BUTLER, PA.—Jones Brothers' Circus June 29; good business; fair performance.

NEW CASTLE, PA.—Robinson's Circus to big crowds 4; good performance.

TARENTUM, PA.—Jones Brothers' Show June 28; packed tents; pleasing performances.

JOHNSTOWN, PA.—John Robinson's Circus June 28; large audiences; good performances.

BOISE, IDAHO.—Walter J. McDonald's Circus June 25 to good business; show clever. Ned Webber, a Boise boy of six years, did the slack wire act.

BAKER CITY, ORE.—Edison's Electric Show and Lion Exhibition June 21-29; good show and business. Madame Schell's lions was an exciting feature.

GREELEY, COL.—Gentry Brothers' Dog and Pony Show June 29 to capacity of tent; fine show.

ASPEN, COL.—Sells and Gray's Circus June 27; performances well attended; audiences pleased.

NOTES.

Ella Sturdivant has brought suit at Portland, Me., against Walter L. Main for $2,000 damages for injuries alleged to have been sustained by the collapse of a row of seats during the performance by Mr. Main's circus at Portland, June 17.

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LETTERS TO THE EDITOR.

"Whom the Stage Demoralizes."

NEW YORK, July 4, 1901.

To the Editor of The Dramatic Mirror:

SIR.—"Whom the Stage Demoralizes," the article by Mr. Hartley Davis which appeared in the April *Munsey*, has been so ably treated and refuted in your columns by Messrs. Magnus, McCue, and Lancaster, and your "Matinee Girl," that further comment seems somewhat belated and perhaps unnecessary; but I want to say that I think Mr. Hartley Davis deserves some thanks for bringing up for discussion a theme so near to us of the stage, despite the method he employs.

One or two subjects in particular in the article attracted my attention. Hartley Davis says that actors speak of themselves as members of "the profession," because they think that theirs is the "only profession in the world." When I was a student of law, not yet admitted to practice, I remember taking example from a majority of the "fraternity" legal, and terming all those who were not lawyers "laymen" and "the laity." A painter of canvases if questioned as to his profession would undoubtedly answer, "I am an artist," and most intelligent, "sophisticated" people would know what he meant—yet there are sculptors, illustrators, and followers of many other callings who justly claim and justly receive the same title.

Hartley Davis mentions in his article an actor "about whose private life there has never been a whisper, who has made enormous sacrifices to live up to high ideals, who has painfully dubbous ideas about commercial honor. He has borrowed large sums of money to make artistic productions. When his ventures have been financially successful he has repaid. When they have failed his debts have not worried him." It is remarkable that Mr. Hartley Davis should have sought for such a horrible example of commercial depravity in theatrical circles when a brief reference to the reports of R. G. Dun and Company or Bradstreet would have shown him records of numbers of such cases in the upright, honorable world of business—the merchants, however, lack the one extenuation of the actor, "high ideals."

One of the conditions which make it "difficult for an actor to be a rational human being," is, says Hartley Davis, "the artificiality of his life, which permeates and dominates his whole existence, and the consequent striving for effect and contempt for fact." Yes, the actor *is* artificial, honestly, proudly, avowedly artificial—*in his calling*—in common with the painter, the sculptor, the author, the poet, whose artificiality he must merge into his own, if he would win success. To so artistically portray human character, human incident, human nature that they seem to be nature itself, is the actor's aim and ambition in life, to attain which, to any degree of perfection, he must bring himself face to face, mind to mind, soul to soul with nature, with men, with thought, and such contact sounds the knell of everlasting death of superficial artificiality. The very purpose of the actor's life and his life work is an insurmountable barrier to superficiality. He must picture men—rough, cultured, morose, vivacious—men in every walk of life, in every phase of character, in every era in the history of the world—and to do this successfully he must study humanity with keen observation and quick conception, he must work and work hard, having as little or less leisure for the pursuit of trivialities as his fellow-workers in other fields of endeavor.

"A retiring actor, who conducts himself modestly and unaffectedly and who is a delight" (to Hartley Davis), upon being congratulated by Hartley Davis on "his emancipation from the theatre," "rolled his eyes, held up his hands," and said, "The most difficult acting I do is off the stage. It is infinitely harder to be a well-bred man off the stage than on it. I am compelled to watch myself every moment to keep down the theatrical instinct." For this actor Hartley Davis has "the greatest respect." So have I. A man who must act to appear well-bred in private life and finds the acting so difficult that he must constantly watch himself, deserves great credit—and sympathy. How much easier it would be for him if his good breeding were innate. I have been an actor for eight years, and I am very thankful that the great majority of my acquaintances of the stage are of a different class from that of this "retiring actor," who must be the type, it would seem, from which Hartley Davis has gathered his ideas of the dramatic profession. And inevitably comes the thought that in his choice of theatrical acquaintances Mr. Hartley Davis has not displayed that discriminating perception which is so essentially necessary to a successful actor, or else Hartley Davis seeks an affinity.

Very respectfully yours,
PRIESTLY MORRISON.

A Notable Veteran.

NEW YORK, July 7, 1901.

To the Editor of The Dramatic Mirror:

SIR.—I read your valuable paper every week very carefully but have never seen the name of my father, the late William M. Fleming, mentioned in the list of actors who served in the Civil War. As father was very prominent in theatrical affairs, both as actor and manager, before the war, I take this opportunity and liberty of briefly relating that part of his career which is closely associated with this subject.

At the time war was declared William M. Fleming was manager and principal actor of what was then known as "the Southern Circuit," comprising the theatres at Atlanta, Macon, and Savannah, Ga., and Charleston, S. C. Upon the first call for troops he disbanded his company, gave up his business and came North to don the blue uniform of the private soldier. Horace Greeley (who was a personal friend) learning of the step father was about to take, petitioned President Lincoln to give him a commission. The petition was granted and father was appointed paymaster (which ranked as major) on General W. T. Sherman's staff and accompanied that old war horse through all his trials and hardships, including the celebrated "march from Atlanta to the Sea."

For gallant and valuable services rendered to his country, William M. Fleming was made a brevet colonel at the end of hostilities. He died from the effects of a wound and the hardships he had endured on May 13, 1866, in the forty-eighth year of his age.

In the early 50s Colonel Fleming managed the old Howard Athenæum and the National theatres in Boston, and subsequently the old Bowery and Burton's Chambers Street theatres in this city. He never acted after the breaking out of the war.

Sincerely yours,
CLARENCE E. FLEMING.

What Could be More Appropriate?

ROME, GA., June 30, 1901.

To the Editor of The Dramatic Mirror:

SIR.—It is with the deepest feeling of grief that I read of the death of our Fund's beloved president, Louis Aldrich.

"The Aldrich Home for Actors," as you say—what could be more appropriate? What monument over a silent grave where only the shell remains could shed such lustre, could live in the hearts of his professional friends as would a home for the aged actors and actresses for whom he has worked so indefatigably?

So, by all means, let it be known as the Aldrich Home. And when it is finished let us hope he may be able to look on it from his home above.

Enclosed please find $5, my contribution to the Home, and may all who read of the death of the founder of the Home suddenly remember, as I have done, their negligence in sending in their contributions and do likewise and swell the $70,000 to $100,000.

Yours, in sympathy for the bereaved family,
KATHRYNE M. EVANS,
Una Clayton company.

A Correction.

NEW YORK, July 3, 1901.

To the Editor of The Dramatic Mirror:

SIR.—In my article entitled "The Theatre Defended," published in THE MIRROR of July 6, I quoted a certain clergyman as saying: "No intelligent person will claim that the theatre mirrors the best life of the people." In replying to this assertion I wrote in part as follows: "No man can be intelligent when he states that no intelligent person will claim that the theatre mirrors the best life of the people." This sentence was reversed by printing the word worst instead of best, making it read, "No intelligent person will claim that the theatre mirrors the worst life of the people." That was just what the clergyman claimed the theatre did do. Will you kindly give me the benefit of a correction in your columns and very greatly oblige?

Respectfully yours,
GEORGE MORTON.

From Louis Aldrich's Daughter.

KENNEBUNKPORT, ME., June 30, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Allow me to thank you for the beautiful tribute you pay my dear father.

Most sincerely,
MONTEE ALDRICH GRAVES.

REFLECTIONS.

Daniel Frohman will sail from England on July 26 for New York.

Mr. and Mrs. James T. Powers have engaged passage for New York from England on the *Majestic*, sailing from Liverpool Aug. 31.

A daughter was born to Mr. and Mrs. R. W. Marks (May A. Bell) on June 26.

William Frederic, who late in June underwent an operation at a private hospital, returned to his home Saturday. The operation was successful, and Mr. Frederic's health is now better than it has been for years.

Barney Gilmore made a flying visit to this city last week in the interest of his attraction, Kidnapped in New York.

Edna Wallace Hopper is the residuary legatee of the estate of her mother, Mrs. John Dunsmuir, by the provisions of her will, filed at Oakland, Cal., last week. Mrs. Hopper will inherit, it is estimated, about $100,000. She is at present ill at Oakland.

Mart W. Hanley, the manager, announces that he has completed arrangements for the next starring tour of Robert B. Mantell, which will begin on Sept. 2, and which will embrace most of the important cities of the country. The plays in which Mr. Mantell will appear are Hamlet, Othello, Richelieu, Richard Third, Romeo and Juliet, and The Lady of Lyons. Among the members of the supporting company will be Ella Harmon, Mark Price, Minnie Monk, and Marie Booth Russell. It is possible that in the Spring the company will go to Australia for a Summer season.

Marie and Leslie Bingham closed a successful season of forty-four weeks with The Dairy Farm in Philadelphia.

William J. Hanley, son of Mart W. Hanley, will send out a company next season in Mark A. Swan's latest comedy, A Runaway Match. Mr. Hanley has also secured the rights to W. H. Tremayne's successful romantic drama, A Secret Warrant, and will present it on the road next season, with Willis Granger in the role formerly acted by Robert Mantell.

Mercita Esmonde has just closed a successful engagement in the lead with the Amy Lee Stock at the Girard Avenue Theatre, Philadelphia, Pa.

Digby Bell has been engaged to sing the role of Ko-Ko in the Castle Square Opera company's big production of The Mikado at Manhattan Beach, Aug. 5. Mr. Bell sang the same role in the revival of The Mikado at the Metropolitan last November.

Elsa Ryan, who has been engaged by Henry W. Savage for the part of Angela in King Dodo, now playing in Chicago, will open with the company July 15.

A performance of Pinafore was given by amateurs at Dover, Del., July 4.

THE ELKS.

The Danville, Ky., Elks have purchased Johnson Sanitarium in that place and will convert it into a handsome club house at a cost of $2,000. They will take possession Aug. 1, and many are the plans laid out for a festive season in the Fall. The lodge numbers about fifty members, and its officers are: W. G. Dunlap, E. R.; W. S. Rowland, E. L. K.; G. F. Wiseman, E. Loyal K.; A. C. Van Winkle, E. Lecturing K.; F. N. Lee, Treasurer; Dr. J. H. Letcher, Secretary, and A. S. Robinson, W. D. Moore, and Dr. Rice Cowen, Trustees.

The new club house in erection for the Elks at Youngstown, O., will be a fine structure when completed, and will be the best club house in Youngstown. It is located centrally at Wick Avenue and Wood Streets. A church is on one side and opposite Rayen College. Across on the opposite corners are the Court House and the First Presbyterian Church. The edifice is of brick and stone.

The Lowell, Mass., Lodge of Elks, No. 87, dedicated with appropriate ceremonies June 30 the handsome monument that they have erected in Edson Cemetery, Lowell, to the memory of the dead of their lodge. The exercises commenced at the cemetery shortly after three o'clock with a selection by the band, after which Exalted Ruler Dr. A. J. Halpin opened the lodge and Chaplain C. Sydney Smith then offered prayer. The Apollo Quartette followed with a selection, and the Elks' ritual was conducted by Dr. Halpin. H. A. Toupin, the Esteemed Leading Knight; William E. Keeley, the Esteemed Loyal Knight, and Richard Gumb, the Esteemed Lecturing Knight, each spoke a few words, and then Harry M. Smith, the Esquire, gave the dedication proclamation. Charles A. Kelley, Deputy Grand Exalted Leader, spoke after the monument had been declared dedicated by the Exalted Ruler. Master James Lyons performed the unveiling ceremony, pulling off the national flag that draped the monument. Hon. J. W. Bennett took charge of the services after the unveiling and introduced Mayor Dixon, who delivered a suitable speech. After the benediction by Rev. Mr. Kenggott the lodge was closed by the Exalted Ruler. The monument consists of a granite pedestal, bearing a beautiful bronze elk. The Monument Committee was composed of John L. Stevens, Thomas E. Boucher, and Joseph Hicks, and to these gentlemen is largely due the success of the whole project which resulted in the final placing of the monument on Elks' lot. The Reception Committee was composed of all past exalted rulers, as follows: Frank M. Merrill, Charles I. Libby, Dr. W. H. Downs, Henry J. O'Donnell, James E. Mitchell, Elwyn W. Loveley, E. W. Stickney, George C. Evans, George W. Parton, Charles D. Palmer, George E. Putnam, A. G. Thompson, Albert W. Pinder, C. W. Parmenter, Charles E. Howe, George F. Arthur, P. J. McEvoy. The officers of the Elks are: E. R., Dr. A. J. Halpin; E. L. K., H. A. Toupin; E. L. K., William E. Keeley; E. L. K., Richard Gumb; Secretary, Samuel J. Harvey; Treasurer, Joseph Hicks; Trustees, C. Sydney Smith; Esquire, Harry M. Gumb; Inner Guard, George W. Hedley; Lodge Physician, Dr. W. A. Johnson; Organist, J. S. Mason; Trustees, J. J. McManmon, M. F. Cassidy, John J. Brown.

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with about $700. Well booked attraction. You take no risk, get good returns and a profitable season's engagement. Investigate. W. P. S., care Mirror.

THE AUDIENCE AND THE ACTOR.

Joel Billings, the eminent humorist, once remarked in a small and chilly audience that "And now, the actor in the ranks, should touch the elbow," and Mr. Snow, from experience, knew whereof he spoke. A quite vacant auditorium, the "a bizzarly account of empty boxes" in the dress circle and hungry

A GOOD HOUSE.

apothecary of Shakespeare's Romeo and Juliet, does not bespeak prosperity, and the world is given to bestowing its favors on the successful in art as well as trade.

A full theatre and "kind applause" stimulate the actor. Few actors are capable of doing anything like their best when playing to poor business. Contrary to the insinuations of the paragraphers and journalistic jokers, the actors do eat, and have their wants and needs and financial obligations the same as other humans. When the player is both manager and star, the obligations and the anxieties are increased, and the test of amusing at a loss is trying in the extreme, and few are capable of doing themselves justice under such depressing circumstances. Still there are rare exceptions.

As is a well-known fact, some sterling actors are in a perfect fever of excitement and uncertainty on a first-night of a new play or a first appearance in a metropolitan city, and instead of being at their best, as might be expected, drag out the night wretchedly or go all to pieces before the fall of the curtain,

A POOR HOUSE.

even an audience of "standing room only" adding to their terror instead of serving as an inspiration.

The writer once represented a comedian who was as unfunny a man on a first-night as ever faced the footlights, whether the house was good or bad, thereby utterly ruining his prospects and destroying all hopes of financial return. After reducing the business to billboard tickets and deadheads he "arose to the occasion—too late—and was as funny as could be desired. Frequently he then convulsed the players, and actors, as a rule are not readily amused.

A favorite Humpty Dumpty with a full house was nobody's favorite to bare leeches; under such conditions he was subject to a heart failure for which there was no medicine. Then the merry, bounding clown put aside his comic capers and sent on a substitute, while the star of the evening went into an eclipse, and Humpty Dumpty then and there had a fall harder than described in Mother Goose. The pantomimist, who was also a manager, knew his weakness and battled against it in vain. In spite of earnest efforts the shortness of the receipts was always indexed in the length of his face.

Some players—actor-managers—who can appear before the curtain without penalty, seek revenge on the absent by attacking the patronizing few. These exhibitions of temper are frequently the best part of the performance and are hugely enjoyed by the audience, who join in urging the irate Thespian to increased indiscretions. McKean Buchanan was an adept at roasting a sparse audience, and his sarcasms before the curtain were not a bit behind those of that genius of the stage, Richard Mansfield.

It is somewhat incongruous for the hero of the play to allude to his vast fortunes and rich estates, when, in fact, he knows that the inevitable has come at last, and himself and company are stranded, and that he, with the rest, must take to the track and count the ties. But such is life—stage life—" when things go the other way."

Few there are, even the largest luminaries and the stars that shine the brightest, who have not experienced the depressing—aye, and distressing—effects of an empty theatre—and empty pocket, too. Even some of the very greatest, basking in the sunshine of success and "the capacity of the house," and boasting truthfully of "all records beaten," at the outset of their career experienced the pains of an empty stomach, as well as financial failure.

Charles B. Bishop, the comedian, who was starred by John T. Ford in connection with the beautiful and accomplished Chapman Sisters, whom George D. Prentice, the poet and wit of Kentucky, aptly called "The violets of the stage," illustrated in a striking manner the effects of business upon himself as pictured from life in the accompanying illustrations. Bishop also starred successfully as the Widow Bedott under the direction of J. H. Haverly, and "the Widow" was in the merriest mood, as Bishop pictorially confessed, to "standing room only."

CHARLES H. DAY.

SOME PHASES OF GENIUS.

That "the eternal feminine," which Goethe pronounced to be the saving salt of human nature, is a determining part of man's genius has long been recognized in the annals of criticism. One of the Goncourt Brothers puts it paradoxically in this wise: "There are no women of genius; the women of genius are men."

James Gibbons Huneker, the famous musical critic, has an ingenious theory that all artists are androgynous. "In Chopin," he observes, "the feminine often prevails, but it must be noted that the quality 'feminine' is a distinguishing sign of masculine lyric genius. If he unbends, coquets and makes graceful confessions or whimpers in lyric loneliness at fate, then his mother's sex peeps out, a picture of the capricious, beautiful, tyrannical Polish woman. When he stiffens his soul, when Russia gets into his nostrils, the smoke and flame of his polonaises, the tantalizing despair of his mazurkas, are testimony to the strong man-soul in rebellion."

Again, genius has been treated pathologically. It has been held to be a species of insanity—Seneca so dubbed it—an aberration, and the list of geniuses who have been mentally alienated, victims of epilepsy, etc., is a frightfully long one. I do not find, however, that it has been established by science that genius must necessarily be attended by these misfortunes. Anomalies of character are quite as likely to be possessed by persons of superior intellect as by those of mediocre brains; nor are the former any more exempt from penalties for their violations of the laws of life.

"The effusions of genius," said Robert Walsh, "or rather the manifestations of what is called talent, are often the effects of distempered nerves and complexional spleen, as pearls are morbid secretions." Do you remember Doctor Holmes' observation?—"Talent is often to be envied, and genius to be pitied. It stands twice the chance of the other of dying in a hospital, in jail, in debt, in bad repute. It is a perpetual insult to mediocrity; its every word is a trespass against somebody's vested ideas."

External conditions often have much to do with the moods of poets and artists. At one time Thomas Bailey Aldrich doubtless believed that

A man should live in a garret aloof,
And have few friends, and go poorly clad,
With an old hat stopping the chink in the roof,
To keep the Goddess constant and glad.

But as a wealthy man, thanks to a princely inheritance, Mr. Aldrich does not seem to have any difficulty in keeping the Goddess in blithesome spirits. The composer Gluck belonged to the luxurious sort. He used to work on his lawn in fair weather. Lackeys brought out there his grand piano, a table, scores, ink, quills and demi-sized bottles of champagne in buckets of ice. In an afternoon thus occupied he could toss off an act or two of an opera. His task finished, the composer walked unsteadily from the table to his house, carrying the music-score under his arm. The *debris* of his "composition"—broken quills, an overturned inkpot, empty champagne bottles—remained on the table for the footmen to remove along with the grand piano. The elemental Wagner, too, indulged his sybaritic tastes after he had won the favor of his royal patron, Ludwig II, of Bavaria. But these little eccentricities and idiosyncracies are not the real determining factors of genius.

Art not for its own, but for man's best and highest sake was what Angelo, Dante, Beethoven, Shakespeare, Goethe and Balzac produced. You cannot confine an ocean in a tea cup. One set of people are devotedly fond of sentimental songs and ballads. "Oh, Promise Me," "Alice, Where Art Thou," and "Ben Bolt" will draw tears from their eyes at any time. But plant them down before a full orchestra to listen to a Beethoven symphony, and they had as lief be in a forging-shop, with fifty trip-hammers rattling away. They are not exalted by such noises, as they call them. Their souls are incapable of appreciating the ecstacies and felicities of great music. In like manner are critics deaf and blind and near-sighted. Gounod records that "when the Emperor Joseph II said to the author of Don Giovanni, on the night of its first presentation, 'Your opera is very graceful, Herr Mozart, but it has a huge quantity of notes in it,' Mozart, with justice, could make this proud reply: 'Not one *too* many, sire.'"

John Burroughs intimates that his interest in nature is not strictly a scientific one, because he knows that, as an eminent critic has declared, "the strictly scientific man has invariably a low or realistic standard of taste, and invariably repudiates the purer forms of art. . . . The modern education involves perforce a scientific and analytic tendency which is fatal to the inventive artist."

"Why is it," asks Mr. Burroughs, "that the trapper, the traveler, the farmer, or even the schoolboy, can often tell us more of what we want to know about the bird, the flower, the animal, than the professor in all the pride of his nomenclature? Why, but that these give us a glimpse of the live creature as it stands related to other things, to the whole life of nature and to the human heart, while the latter shows it to us as it stands related to some artificial system of human knowledge." Again, he says: "Can there be any doubt that contact with a great character, a great soul, through literature, immensely surpasses in educational value, in moral and spiritual stimulus, contact with any of the forms or laws of physical nature through science?" In another place he says: "Every new genius is an impossibility until he appears; we cannot forecast his type."

Mr. Burroughs seems to owe much to the influence of Emerson and Whitman, and one of the best and noblest pieces of criticism in our day is his study of Walt Whitman. Here we get, among many other precious distillations of thought, the lesson that the narrow-minded man can never be a competent critic. Nor can he be anything more than a negligible force in criticism if he determines all matters of art from an academic viewpoint, like Matthew Arnold. The average painter gives about 25,000 dabs of his brush or touches on the canvas to complete a portrait. Mere technique will not give those brush-strokes the semblance of vitality. If the artist is a slave to rules and conventions his esthetic faculties become paralyzed and incapable of an original conception.

Now as to genius, how is the critic to apprehend it? He may know it often, if not always, by its manifestations. Many years ago Hugh Blair expressed the belief that art and study may greatly improve genius, "but by them alone it cannot be acquired." The endowment must be born with the man. Some one has said: "No schools, nor colleges, nor universities, nor libraries can educate a man unless in the way of helping to evolve into distinct consciousness that which existed before, though unconsciously." Coleridge said genius is youth—a wonderful definition, if you ponder it well. Goethe said genius is patience—the concentration of power, the habit of taking infinite pains. So far as it goes, this definition is absolutely true—even in cases where genuine inspiration has guided the human mind to ultimate triumphs. But wonderful works have been projected with the swiftness of a divine revelation, with the rapidity of thought itself.

Dante conceived the scope of the *Divine Comedy* in probably less than a minute after his ideas were aligned to that supreme conception. Jean Paul says somewhere that, however laborious the completion of a great work, its conception came as a whole—in one flash. It is probable that A Midsummer Night's Dream, Othello, and Hamlet came to Shakespeare in such a way. Mrs. Julia Ward Howe has told us in her recently issued autobiography that the words of her "Battle Hymn of the Republic" came to her one night while she was in bed, and that she rose and wrote down the lines in the semi-darkness—being almost unable the next morning to decipher some of them.

"The Star Spangled Banner" was written on the night preceding a battle in a purely inspirational mood. Hundreds of deathless songs and hymns have been written in less than an hour. Poe composed "The Raven," at a single sitting one blustering December night. We are told of "the half-somnambulic state of Goethe and his frantic haste in fixation of the vision, in which he dared not even stop to put his paper straight, but wrote over the corners quite ruthlessly." The poet Campbell one night jumped out of bed and called for a candle in haste that he might jot down the unforgetable couplet, in "Lochiel's Warning:"

'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before."

Shelley, in a *Defense of Poetry*, wrote: "Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present."

Elias Howe derived the idea of his sewing machine while watching his wife sew. Suddenly the thought flashed into his mind: "Why can't I devise a machine that will take fifty stitches while my wife is taking one?" This conception came to him by suggestion or association of ideas. In quite a different way the late James H. Beard, the animal painter, one day discovered that he had painted a nose that actually seemed to stand out on the full-view face of his portrait. Then and there he paused in his work, fearing to go on with it lest he should spoil it. Thereafter, throughout a career of many years, he had no further trouble in making the human probosis seem to protrude as it should in a full-face portrait. At the time he thought it an accident, but the truth was he had unconsciously caught the knack of doing what he might have learned to do under competent instruction. Charles Goodyear accidentally discovered the vulcanization of rubber by means of fire, though for years he had been experimenting with that end in view. So we see that in various ways what often seem like involuntary results are achieved, and if there were a certain code which one might follow to bring a given thing about, how smoothly would flow the stream of intellectual progress.

One often sees the difference between inspiration and mere perfunctory performance in the same author. Witness Tennyson's old-age failure to produce in the *Heavy Brigade* what his youth had so drastically achieved in the *Light Brigade* at *Balaclava*. "What a blessing," said some one, "that Hood did not live long enough after his 'Song of the Shirt' to write the song of the undershirt. Witness the doddering efforts of the senile Swinburne and compare them to his matchless lyrics on similar themes thirty years ago. Witness how Ruskin's last utterances lost their masterly diction and authority. Most of the great work of the world has been done by men before their sixtieth year. Even the most amiable critics grow splenetic after that age and mental dyspepsia is betrayed in their verdicts."

But these last-named worthies certainly have their place in the intellectual economy of nations—if only for the good advice and wise counsel they have rendered in the heyday of their mental and physical prime. Some of them, as one of their number has declared, "have in their turn become creators, at least in this sense, that their order of work leaves them free to manifest and express their own individuality. They are forces to be reckoned with by the same right as novelists or dramatists; and in proportion as that imaginative faculty which formerly assured a preponderance of 'poets,' in the etymological sense of the word, diminishes, their species increase in importance. They profit by the decay of spontaneity of synthesis, by the triumphs of analysis and reflection."

And the same writer paradoxically hints that criticism will reach its highest development when creative literature and geniuses are no more.

LEON MEAD.

ENGAGEMENTS.

Fannie Abbott and Baby Abbott, with Rose Cogalan in Peg Woffington.

Edna Murrilla, the Carleton Sisters, Kate Dahl, Joe Ward, Will Dunley, Clark and Gandy, Powers and Theobald, Moran and Murphy, Hague and Herbert, John Flynn, Horace Randall, Harry Winsman, John M. Welch, and Al. White, by Murray and Mack for Finnigan's Ball.

Clifford Meech, Thomas Morse, and Boulden and Griffin, by Murray and Mack for Shooting the Chutes.

Arthur Deming, for Don't Tell My Wife (Eastern).

Helena Phillips, for Mrs. Leslie Carter's company.

For A Homespun Heart (Western), Harry L. Dunkerson, Fred Mouley, Zack Evans, Charles W. Porter, and Beatrice Howard.

Mary Moran, for Chauncey Olcott's company.

TALK WITH AN UP-TO-DATE MANAGER.

"I tell you the one part actor is the artist of the future!" positively exclaimed the up-to-date manager. "The next age is the age of specialists in the profession as well as out of it. Look at the profession to-day. Do you see any of the fellows with three or four hundred roles for a record being starred, outside of repertoire? Ahem! The idea of a man—a young man especially—boasting of his multitudinous characters—a puppet, a mere puppet—he cannot be else. As well might an embryo physician claim to cure a like number of diseases, and he undoubtedly could cure them just as skillfully as the other could play the different roles.

"It is the one part player whose name is a household remedy for ennui. And that is the first step to fame and finally posterity, the Mecca of the good advertiser. Whoever heard of a person who spent his time learning roles reaching fame even? Think of a young man wasting his life in this absurd manner. Grubbing in mud for imaginary art! Let the old fellows with their prehistoric advice prate about the merits of the stock system. They did it because it was that or back to the trade."

The manager lit an ominous looking cigar, and continued: "Any dramatist will tell you that a few primary characters constitute the *dramatis personæ* of the player's world. Any one of these characters is the study of a lifetime, if one is studiously inclined. If you are an actor for self's sake your advertising sense must tell you that it is better to be known as an expert exponent of one character. Our great American managers have no time to discover which one of your infinite roles you are best in, and our great American public are too busy to remember you each time you appear disguised in a new character. Let the managers know you are Nikish Wakensake, or whatever queer name you adopt, the heavy, antique, or whatever your line, and endeavor to do the same with the public, if the public are willing. The great secret of advertising is originality and repetition." Here the up-to-date manager paused impressively, and then very picturesquely relit his cigar. "All actors are repeaters, but they are not original," he continued, with a perfunctory smile.

He smoked silently for a few moments, and then resumed. "It is not what you do, but what you make the public think you do. As a specialist, you can make them think anything, because you are beyond them—in other words, they think you know something that you don't—and you know it—therein lies your power. Mystery—the potent power of patent medicine, and name. It is the same with any specialist. At present we have but few professional specialists. Why? Because of the stock system. Those whose courage or inability caused them to break away are as well known to-day as Demon's chewing gum: they own acres of valuable land, have theatres named after them, are allowed to make speeches about themselves, and are revivaled and toured annually in lavish manner. Theirs is a household name; their art an education. The great discriminating public will have them in nothing else but their specialty. They can surround themselves with the many role actors, and the public pay exorbitant prices and rebel not—because they are specialists.

"Think what a life of ease it is. Your only labor the years that it takes to reach the upper rungs of the ladder; then the devotion of a little of your spare time to advertising, and you are on the top. There you bask in the reflection of your hoard of gold—feted, pampered, and petted, with the plaudits of the multitude making rare harmony in your ears. 'Tis now that you choose your own managers: 'tis now that you look scornful, angered, or tolerant as they enter your august presence; 'tis now that you berate or praise them: 'tis now that you settle the scores of your novitiate. The critics dare not hunch at you the barbed shafts of their acrimonious natures. You dictate your terms and your time, and the theatre manager bows at the sovereignty of your demands and prepares an upholstered dressing-room for you. You are exalted as an exponent of art. Art, the expression of man's skill in advertising. But the public don't know it, and you must be careful that you don't forget it, for the wayside is blocked with the bones of those who have.

"You are a specialist. A decade previous, perhaps, you were marveling at the 'ad' that recorded a myriad of roles, your ears sounding with the advice of the past century. You felt as if fame was for the famous only.

"To-day you are marveling at nothing. You can buy the paper that others must advertise in. You are sounding the advice of the future century and hankering for a new sensation. You are a specialist."

The up-to-date manager carefully laid his burned-out cigar on the tray, arose and passed me a box of fresh ones, a decanter, and a glass. "Think of it while I run over to the studio of Bilkins, the great comedian," he said, with an odd smile. "He has sent for me regarding next season." And he went out into the misty night.

ORMSBY A. COURT.

CUES.

The Macdonough Theatre at Oakland, Cal., is under the management and control of the California representatives of the Theatrical Trust. The Shirley Stock company played a week there recently and gave piratical representations of Caprice. The representatives of the Trust profess to be well informed respecting the lawful ownership of plays, and it is scarcely probable in this case that they were ignorant of the fact that they were sharing in the proceeds of a theft of dramatic property.

Marie Dressler is to try starring again, in a comedy that George V. Hobart is writing.

Uncle Tom's Cabin was revived at the Porte Saint Martin Theatre, Paris, on June 29.

The Jessie Sawtelle company will open its regular season at Oswego, N. Y., Aug. 26.

Fay Templeton and Margaret Robinson returned here from Europe last week.

Kate Michelena was married to Ianthus Grove Dillon, a non-professional, at Detroit, Mich., June 29. Mrs. Dillon has retired from the stage and will reside at Wheeling, W. Va., where Mr. Dillon is engaged in business.

Harry Sweetman has been re-engaged by Jules Murry to go in advance of Lewis Morrison in Faust. This is Mr. Sweetman's ninth season with Mr. Morrison.

Maid Marian, De Koven and Smith's new opera, will be produced by The Bostonians in Philadelphia, Nov. 4.

C. H. Carleton, late of the A Romance of Coon Hollow company, who has been spending a short vacation in Illinois, will return to New York this week.

Roy N. Hair, the excellent musical director of the Spooner Stock company, of the Park Theatre, Brooklyn, remains in New York to take an advanced course in music this Summer.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that the departments closes on Friday. To ensure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY MERCHANT (Charles Cowles): Halifax, N. S., July 11-13; Windsor 15.
A ROYAL PRISONER (Frederick Mackintosh, mgr.): Buffalo, N. Y., June 30—indefinite.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.
ARE YOU A MASON: Chicago, Ill., May 20—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Jersey City, N. J., May 20—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Troy, N. Y., June 3—indefinite.
BAKER STOCK (Owen Davis and C. C. Keener, props.): Rochester, N. Y., May 6—indefinite.
BALDWIN-MELAVILLE (Walter S. Baldwin, mgr.): Montreal, Can., May 13—indefinite.
BITTNER STOCK: Spokane, Wash., July 1—indefinite.
BLAIR, EUGENIE (Henri Gressit, mgr.): Cleveland, O., May 13—indefinite.
COWLES, CHARLES: Halifax, N. S., July 11-13.
CRITERION STOCK: St. Paul, Minn., June 8—indefinite.
EIGHT BELLS: Buffalo, N. Y., May 13—indefinite.
FRAWLEY, T. DANIEL: San Francisco, Cal., July 1-Aug. 25.
FULTON STOCK: Kansas City, Mo., July 1—indefinite.
GARRICK STOCK (Frank P. Murtha, mgr.): Providence, R. I., April 22—indefinite.
GIRENA'S, THE (Jack Boeffler, mgr.): Duluth, Minn., June 10—indefinite.
HALLEN, STOCK: Milwaukee, Wis., April 22—indefinite.
HUMPTY DUMPTY (Ravel's; J. H. Burke, mgr.): Machias, Me., July 10; Jonesport 11, Cherryfield 12, Ellsworth 13.
IN LOVE: Philadelphia, Pa., June 24—indefinite.
IRVING, ALICE (A. L. Beebe, mgr.): Paterson, N. J.—indefinite.
JEFFERSON STOCK: Birmingham, Ala., June 24—indefinite.
LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.
LORNA DOONE: Chicago, Ill., June 30—indefinite.
LOVERS' LANE (W. A. Brady, mgr.): Chicago, Ill., May 28-July 15.
LYCEUM STOCK: Rochester, N. Y., June 3—indefinite.
MAJESTIC STOCK: Utica, N. Y., June 17—indefinite.
McCULLUM STOCK: Portland, Me.—indefinite.
MORTIMER, CHARLES (E. Frank Mitchell, mgr.): Rockbridge, Wis., July 8-13; Richland Center, 15-27.
MY FRIEND FROM INDIA (Mabel and Ethel Strickland: East Jordan, Mich., July 9; Petoskey 10; Cheboygan 11; Manistique 12; Sault Ste. Marie, Can., 15.
NATHAN HALE (Howard Kyle; W. M. Wilkinson, mgr.): Honolulu, H. I., July 1-Aug. 2.
NEIL, JAMES: Honolulu, H. I., July 1-Aug. 2.
PERTLE SPRINGS STOCK: Warrensburg, Mo.—indefinite.
PIKE THEATRE STOCK (D. H. Hunt, mgr.): Detroit, Mich., June 24—indefinite.
ROBER, KATHERINE, STOCK: Providence, R. I., June 17—indefinite.
ROSENTHAL STOCK: Columbus, O., June 10—indefinite.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., April 29—indefinite.
THE CIRCUS GIRL: Manhattan Beach, L. I., July 1—indefinite.
THE MERRYMAKERS (Wesley and Maddern: Calumet, Mich., July 8-10.
THE PRISONER OF ZENDA (Shipman Brothers, mgrs.): Halifax, N. S., July 8-10.
TUCKER, ETHEL (F. Sumpter Smith, mgr.): Waco, Tex., June 3—indefinite.
UNCLE TOM'S CABIN (Lloyd Brown's): Perry, O. T., July 8, Guthrie 9.
UNCLE TOM'S CABIN (W. A. Brady, mgr.): Chicago, Ill., May 20—indefinite.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibbe, mgr.): Bucksport, Me., July 9; Searsport 10, Castine 11, Belfast 12, Camden 13.
UNDER TWO FLAGS (Blanche Bates): San Francisco, Cal., June 24-July 20.
VALENTINE STOCK: Detroit, Mich., June 24—indefinite.
VERNON, BENJAMIN E.: Sag Harbor, L. I., July 9, East Hampton 10, Southampton 11, Patchogue 12, Bay Shore 13.
VINCENT STOCK 66, B. Rodney, mgr.): Independence, Kan., May 27—indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Parkersburg, W. Va.—indefinite.
ARNOLD STOCK (No. 2; J. F. Arnold, mgr.): Ashland, Ky.—indefinite.
BITTNER STOCK: Spokane, Wash., April 15—indefinite.
BOSTON COMEDY (H. Price Webber): Danville, Can., July 9-11, Windsor Mills 12, 13, Waterville 15-17, Colebrook, N. H., 18, North Stratford 19, Groveton 20, Berlin 22, Gorham 23, Norway, Me., 24.
BOYLE SUMMER STOCK: Atlanta, Ga., June 17—indefinite.
BURRILL COMEDY: Hamilton, Can., July 1—indefinite.
CARNER STOCK (Harry L. Webb, mgr.): Piqua, O., June 17-Aug. 31.
COLEMAN COMEDIANS: Sperbrooke, Can., July 8-13.
CRESCENT STOCK (Simpkins and Hewlette, mgr.): Atlanta, Ga., April 15—indefinite.
CURTIS DRAMATIC: Downs, Kan., July 8-13.
DE VONDE, CHESTER (Charles L. Walters, mgr.): Newark, N. J., June 3—indefinite.
DORMOND-FULLER: Key West, Fla., April 1—indefinite.
DOYLE, HOWARD: Des Moines, Ia., June 17—indefinite.
EMPIRE COMEDY (Charles E. Moore, mgr.): Calumet, Mich., July 8-13; Ishpeming 15-20; Mariette, Wis., 22-27.
EMPIRE STOCK (Taylor and Hattenbach, mgrs.): Caldwell, Ia., July 8, 9; Baker City, Ore., 10, 11, La Grande 12, 13, Pendleton 15-20.
FENBERG STOCK (No. 2; George M. Fenberg, mgr.): Springfield, Ill., June 3—indefinite.
FERRIS STOCK: Omaha, Neb., May 26—indefinite.
FRANKLIN STOCK (A. A. Jack, mgr.): Manitowoc, Wis., July 8, 9, Two Rivers 10, 11, Sturgeon Bay 12, 13, Green Bay 14-20.
GIVNEY STOCK: Duluth, Minn., June 24-July 13.
GORMAN AND FORD STOCK: Rumford Falls, Me., July 8-13, Livermore 15-20.
HENDERSON, MAUDE: Clare, Mich., July 1—indefinite.
HILLMAN, MAUDE: Keene Valley, N. Y., July 8-13, Lake Placid 15-20, Saranac Lake 22-27.
HOMMELLEN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 2—indefinite.
HOWARD DORSET STOCK (Oliver Martell, mgr.): Sioux City, Ia., June 9—indefinite.
HUNTLEY JACKSON (Willis P. Jackson, mgr.): Erie, Pa., June 3—indefinite.
IMPERIAL DRAMATIC (Sewell and Cutter, props.): Green Bay, Wis., June 27-July 13.
JOSSEY STOCK (Roy Crawford, mgr.): Wichita, Kan., July 8-13.
KILCEN SHANNON (Bruce Edwards, mgr.): Boston, Mass., May 13—indefinite.
KLARK SCOVILLE (Nep Scoville, mgr.): Fulton, N. Y., July 8-13.
KLARK-SCOVILLE (H. B. Mark, mgr.): Westbrook, Me., July 8-13.
LYONS, LILLIAN, STOCK: Manistee, Mich., June 17—indefinite.
MADISON SQUARE THEATRE STOCK: Wichita, Kan., June 10—indefinite.
MARKS BROS. (No. 1; Tom Marks, mgr.): London, Can., June 3—indefinite.
MATHES, CLARA: Perry Sound, Can., June 20-Aug. 1.
METROPOLITAN MERRYMAKERS (Will A. Wesley, mgr.): Lake Linden, Mich., July 11-13, Houghton 15-17, Hancock 18-20.
MYRKLE-HARDER (Joe G. Glasgow, mgr.): Duluth, Minn., June 10—indefinite.
NIELSEN, HORTENSE AND MARIE: La Crosse, Wis., July 1-14, Red Wing, Minn., 15-20, Duluth 28-Aug. 24.
NYE AND CONNOR: Clinton, Ind., July 8-13.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Providence, R. I., July 1—indefinite.
RUBLE THEATRE (C. S. Ruble, mgr.): Phoenix, Ariz., July 8-Aug. 10.
RYAN, DANIEL R.: Worcester, Mass., June 3—indefinite.
SHEARER, TOMMY: Exposition, Pa., June 3—indefinite.
SHERMAN'S COMEDIANS: Excelsior Springs, Mo., July 1-Sept. 1.
SOUTHERN STOCK: Atchison, Kan.—indefinite.
VILLAIR, ALLAN: Grand Rapids, Mich., June 17—indefinite.
WAITE'S COMEDY (R. B. Simmonds, mgr.): New York city May 6—indefinite.
WESTLEY-MADDEN: Calumet, Mich., July 8-10.

OPERA AND EXTRAVAGANZA.

BOSTON COMIC OPERA: Des Moines, Ia., June 23-July 20.
BURGOMASTER, THE: Boston, Mass., June 24—indefinite.
BURGOMASTER, THE: Chicago, Ill., June 17—indefinite.
CASTLE SQUARE OPERA: Milwaukee, Wis., June 24—indefinite.
COLUMBIA (Chas. N. Holmes, mgr.): Lancaster, Pa., June 6—indefinite.
COLUMBUS COMIC OPERA: Lancaster, Pa., June 24—indefinite.
DANIELS OPERA: Chicago, Ill., June 17—indefinite.
ELITE OPERA: Birmingham, Ala., June 24—indefinite.
EXPLORERS: Chicago, Ill., June 30—indefinite.
FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.
HERALD SQUARE OPERA (Nelson and Kintzing, props.): Elmira, N. Y., July 1—indefinite.
KING DODO (Henry W. Savage, mgr.): Chicago, Ill., May 27—indefinite.
KNOWLES, GEO. F.: Washington, Pa., May 27—indefinite.
McKNIGHT, FRANK, OPERA: Philadelphia, Pa., June 24—indefinite.
METROPOLITAN ENGLISH COMIC OPERA: New Orleans—indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Phila., Pa., April 15—indefinite.
OLYMPIC OPERA: Dallas, Tex., June 24—indefinite.
STANTON, JOSEPHINE: Yokohama, Japan, May 27—indefinite.
STROLLERS, THE (Francis Wilson): New York city June 24—indefinite.
WILBER-KIRWIN OPERA (W. T. Powell, mgr.): Salt Lake City U., June 3—indefinite.
WILBUR OPERA: Utica, N. Y., June 3—indefinite.

VARIETY.

BROADWAY FAVORITES (J. Knox Gavin, mgr.): Woonsocket, R. I., July 8-13, Putnam, Conn., 15-20, Middletown 22-27.
DEVIL'S DAUGHTER: Buffalo, N. Y., June 17—indefinite.
GAY PARIS BURLESQUERS: Wheeling, W. Va., July 8-13.
HUMM AND EATON'S COON CARNIVAL: Rutland, Vt., July 8-13; Bellows Falls 15-20.
PARISIAN BELLES: Chicago, Ill., June 24—indefinite.
SHELDON AND SMITH: Touring the Philippines.
SPAUN, BYRON, VAUDEVILLE: Kingston, N. Y., July 8-13.

MINSTRELS.

BARLOW: Mansfield, O., July 8-13, South Bend, Ind., 14-20, Youngstown, O., 21-27.
WARD, HARRY: Richmond, Ind., July 8-13.

CIRCUSES.

BARNUM AND BAILEY: Breslau, Germany, July 8-13, Schweidnitz 15, Siegnitz 16, Glogau 17, Sorau 18, Zattau 19, Gorlitz 20, Cottbus 22, Guben 23, Frankfort 24, Landsberg 25, Schneidemuhl 26, Posen 27, 28.
BILL'S LUCKY: Hartland, Minn., July 9, New Richland 10, Otisco 11, Waseca 12, Waterville 13.
BONHEUR BROTHERS: Burlingame, Kan., July 9, Harveyville 10, Eskridge 11, Alma 12, Paxico 13.
BUFFALO BILL'S WILD WEST (Nate Salisbury, mgr.): Battle Creek, Mich., July 9, Jackson 10, Auburn, Ind., 11, Fort Wayne 12, Warsaw 13.
FOREPAUGH AND SELLS BROTHERS: Ogdensburg, N. Y., July 9, Watertown 10, Syracuse 11, Rochester 12, Buffalo 13.
HALL, GEORGE W.: Kalona, Ia., July 9, Riverside 10.
JONES BROTHERS: Verona, Pa., July 9, Pittsburg 10, McDonald 11.
LOWANDA, TONY: Touring West Indies.
MAGUIRE'S EDUCATED HORSES: Touring West Indies.
MAIN, WALTER: Rochester, N. H., July 9, Manchester 10, Lowell, Mass., 11.
PRESCOTT'S: Eureka, S. D., July 9, Evarts 10, Ranger 11, Gettysburg 12, Frankton 13, Redfield 15, Doland 16, Clark 17, Willow Lakes 18, Bryant 19, Desmet 20, Lake Preston 22, Oldham 23, Madison 24.
PUBILLONES' (No. 2; Antonio Pubillones, mgr.): Touring West Indies.
PUBILLONES': Havana, Cuba, March 11—indefinite.
RICHARD'S UNIQUE: Fulton, Ark., June 7—indefinite.
RINGLING BROTHERS: Columbus, O., July 9, Dayton 10, Muncie, Ind., 11, Anderson 12, Marion 13, Hoopston, Ill., 15.
WALLACE: Lebanon, Ind., July 11, Greensburg 12, Rushville 13, Bluffton 15, Hartford City 16, Ellwood 17.
WHITNEY'S: Woodville, O., July 9, Pemberville 10.

MISCELLANEOUS.

BROOKE MARINE BAND: Zoological Gardens, Cincinnati June 24-July 29.
BUTLER, HELEN MAY, BAND (T. J. Leslie Spahn, mgr.): Buffalo, N. Y., June 3-Nov. 1.
COYLE'S MUSEUM: Wheeling, W. Va., July 8-13.
CLEASON (Horse Trainer): Toledo, O., June 3—indefinite.
HART (Hypnotist): Wilmington, N. C., June 24—indefinite.
HEERMANN (Hypnotist): Troy, N. Y., July 1—indefinite.
HOWE, LENNA, LADIES' BAND: Buffalo, N. Y., May 27-Oct. 27.
HOWE, LENNA, ORCHESTRA (No. 1): Fall River, Mass., May 6—indefinite.
KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., April 1—indefinite.
LOWERY BROTHERS: Pittsburg, July 3—indefinite.
LYLE, EDWIN (Magic Show): Oak Park, Wis., July 9, Rib Lake 10, Hawkins 11, New Albany 12, Hudson 13.
MAGUIRE'S EDUCATED HORSES (Art. Silby, mgr.): Philadelphia, Pa., June 3—indefinite.
MIKELS, MAY: Indianapolis, Ind., May 20—indefinite.
PERKINS' BOSTON CONCERT BAND (Howard Pew, mgr.): Pittsburg, Pa., July 7-21, Atlantic City, N. J., 22—indefinite.
QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.
ROSATI BAND (Fred Beckler, mgr.): Bergen Beach, N. Y., May 20—indefinite.
SORRENTINO'S ITALIAN BAND: ROSSA (Howard Pew, mgr.): Minneapolis, Minn., June 22—indefinite.
SPENCE'S, ANNA E., LADIES' ORCHESTRA: Lagoon Island, Albany, N. Y., June 1—indefinite.
STOLTZ'S BAND: Columbus, O.—indefinite.
SWINGALI (A. Mitchell, mgr.): Mt. Carmel, Pa., July 8-13, Pottsville 15-20.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

WOMEN.

Adams, Stella, Mrs. W. J. Alayton, Minnie Ashley, Annie Allston, Frances Arthur, Myrtle Arlington, Grace Auburn, Margaret Anglin, Evelyn Archer, Anita Austin, Clara Adams, Garry Ames, Annie L. Arthur, Belle Ashlyn.

Barber, Mamie, Lottie Briscoe, Mrs. G. L. Busk, May Buckley, Lillian Buckingham, Ethel Blande, Louise Beaudet, Nettie Bourne, Mrs. V. Bogare, Margaret Bolton, Eugenie Blair, K. Broughton, Bessie Beardsley, Mrs. H. Buchanan, Bessie Busteedo, Kate Bertram, Helene Bove, Lillian Burkhart, Edna Barclay, Helen Byron, Rose Barnard, Pera Belle, Louisa Bates, Marion Barney, Margaret Baxter, Julia Eyres, Emily Beaupre, Helen Byron, Edith Blair, Mrs. E. A. Butler, Olive Berkley, Mrs. Bostwick, Vivian Blackburn, Catherine Brough, Muriel Brooke, May Blanchard, Edna Burchill, Lottie Bowers, Edith Bourtine, Edna Braumley, Frances K. Broughton, Mrs. E. S. Brigham, Florence Beardsley, Jane Busby, Miss Barremone, Maurine Belmont, Ethel Braden, Marie Bingham.

Challenger, Bessie, J. Caskie, Cecelia Castille, Jane A. Clark, Gladys Carlyle, Nora Carlyle, Florence Courtney, Madge Corcoran, Bessie Rowena Campbell, Mrs. Leslie Carter, Marguerite Clark, Mrs. J. C. Crockett, Virginia Chaffee, Rose Coghlan, Annie Coverley, Alice Clark, Edna Campbell, Maybel Courtney, Florence Carlton, Adele Clare, Maud L. Courtney, Mrs. Wm. W. Cameron, Georgie Cameron, Bessie Clayton, Miss Carpenter, Blanche Corf, Ada Chapelle, Mrs. H. H. Cornell, Edythe Chappelle, Mrs. M. E. Cahill, Lilyan Crone, Lila Converse, Attalie Claire, Georgia Caine, Bernice Childs, Mrs. Wm. Carr, Charlotte Crane, Blanche Chapman, Coralie Clifton, Julia Cooke, Mrs. J. Coyne, Cissie Carlyle, Mrs. Robt. Comess, Gladys Churchill, Kath. Cunnington, Elvia Croix, Mrs. John W. Cope, Mrs. Mary J. Camaran.

Davis, Mrs., c. Mrs. Ball, Bertha May Dean, Clara Dockey, Queena B. Davis, Francesca De Marlo, Mrs. Reginald De Koven, Iza B. Davis, Mrs. Jas. Darrough, W. L. Delmont, Minnie Delmont, Gertie De Mitt, V. Dolaro, Jessie B. Davis, Maud E. Davis, Maud Dunbels, Beatrice Dumbas, Elsie De Wolf, Ann Dale, Zelia Davenport, Helene Du Cotte, Kath. Dunneling, Loran Dreux, Alexandra Dagmar, Josephine Dett.

Erskine, Margaret, Lotta Ettinger, Mary Emerson, Mrs. Rich'd Earle, Mr. and Mrs. Will Ellsler, Peggy Edwards, Maud Evans, Bertha Earle, Eva Ellis, Jennie Elberts, Ruby Eawood, Rose Earle, Portia B. Earle.

Forbes, Mamie, Rose Flynn, Eleanor Franklin, Harriet Foley, Millie Fulmer, Amy Forshland, Helen Ford, E. Franklin, Birdie Fowler, Della Fox, Neva Fitzgerald, Trixie Friganza, Ethel Brooke Ferguson, Nellie Florede, Ina Fremore, Mrs. A. Farnum, Mrs. W. Farnum, Addie Farwell, Laura Fletcher, Lou Fuller, Lotta Faust.

Green, Mrs. Mary, Emily Green, Margaret Gallagher, Celia Griffith, Clara Golsike, Edith Gibbons, Fanny Garland, Ella C. Garnhardt, May Gooche, Francis Gordon, Alice Gray, Carlotta Gillman, Kath. Germaine, Grace George, Lulu Glaser, Bertha Galland, Mrs. Richard Golden, Maybelle Gillman.

Hamilton, Alice, Mrs. Jno. B. Haden, Percy Haswell, Pauline Hall, Nellie Haywood, Vashti Hollis, Mary Hall, Kitty Hamilton, Artie Hall, Beatrice Hamilton, Beryl Hope, Gertrude Hayes, Florence Howard, Virginia Holt, Grace Hanson, Maud Harrison, Miss Hepner, Babe Hollywind, Mrs. C. B. Hunt, Kittie Hawkins, Ethel Heywood, Edith Howard, Florence Harris, Madeline Hennigan, Florence Huntly, Maud Hosford, Emelie Herbert, Emelie Hess, Louise Hamilston, Florence Harvey, Annie Harrison, Nan Hewens, Mrs. Charles N. Holmes, Mrs. Laura Haight, Martha Hansford, Louise Hollister, Adelade Herrman, Mrs. Arthur Howard.

Irving, Jane, Flo Irwin, Margaret Illington, Bella Irving.

Jefferson, D., Alice Johnson, G. Jones, Hattie Jocelyn, A. Jackson, Kate Johnson.

Kenny, Stella, Lydia Knott, Grace M. Knight, May Keenan, Mame Kelso, Villa Knox, Miss Keefe, Kath. Kidder, Emma Krause, Ella Kerr, G. Kane.

Leland, Bertha, Bonnie Lottie, Lily Lyons, Norah Lamison L. V. Leland, Belle Lester, Adelaide La Viene, Alberta Lee, Lillian Lawrence, Marie Lamour, Mrs. C. Lardinois, Margie Lytton, Nellie Lindroth, Miss Lejune, Aida Lawrence, Marie Leslie, Marie T. Leonard, Gussie Larsen, Madeline Luck, Mrs. M. Lorella, Dorothy Lewis, Mildred Lawrence, Rose Leslie, Laura Lee, Helen Lord, Leon Sisters, Mrs. Robert Lett, F. E. Lincoln, Millie Leroy, Grace M. Lanklin, Mrs. Robt. F. Lowe, Carrie A. Lee, Gilberta Learock, Jessie Livingston, Violet Letter, Lucille La Verne, Mary von Trompe Labadie, Lena Lorraine, Faye La Mahr, Ollie Lowe, Cissie Loftus.

Macauley, Ruth, Caroline McLean, Leila McIntyre.

Neilson, Florence, Alice Niles, Hortense Nielson, Marie Nielson Lillian Nordica, Nichols Sisters, Mrs. V. Northern, Carrie Neilson, Mrs. Fred Niblo.

Odell, Maud, Helen Odillion, Jessie Odlin, Mrs. C. A. Orr, Martha Owen, Mrs. H. O. Connor, Laura Oakley.

Phillips, Mondane, Della Pringle, Dora Paige, Mabel Paige, Marie Pettes, Kath. Purnell, Florence Patton, L. Powell, Mrs. J. Pancoast, Alice Pennoyer, Isabel Pengra, Flo Perry, Florida Pier, Cath. Procter, Estelle Pitt, Edith Pollock, Olive Porter, Francis Palmer, M. Pavey.

Rosa, Nora, Fannie Rice, Blanche Ring, Etta Robinson, Maud Ryan, Margaret Robinson, Inez Rae, Anna V. Risher, Adele Richards, Ame Robiere, Bijou Russell, Lilly Riedl, Emily Rigl, Mr. and Mrs. Richardson, Mrs. Wm. Robyns, Effie Reynolds, Margaret Rosa, Ellen Rowland.

Sylva, Marguerita, Lillian Stanford, Evelyn Stanford, Gertrude Saye, Mrs. Parker Smith, Mrs. A. J. Sharpley, Ebennor Stuart, Edythe Sherritt, Belle Stewart, Allie Spooner, Sue Seymour, Hilda Spong, Rose Snyder, Polly Stockwell, Mabel Strickland, Emma Sardon, Miss Saraeca, Florence St. Leonard, Marie Shepard, Jane Schwarz, Bessie Seymour, Josie Sullivan, Helene Smith, Marie Sulten, Lillian Spencer, Josephine Sabel, Lillian Sullivan, Lucille Stewart, Anna Sibley, Etta Stetson, Lulu Shelly, Marie Stanwell, Mrs. Sol Smith.

Thropp, Clara, Lulu Tuber, Helen Treell, Edith Totten, Bessie Tyler, Belle Thorne, Bell Theodore, Troja, May Thall, Jessie Thompson, H. Tuesurt.

Valiette, Clarice, May Valentine, Grace Von Studdiford, Querita Vincent, Bertha Vincent, Marie Vallon, G. Valentine, Marie Von Studdiford, Vivian Vaugh.

Walthers, H. R., May Wilkes, Rena Washburn, Mrs. M. Worsnop, Miss Wood, Virginia Warren, Dot Welch, Alma Whitsell, Alice Ward, Lillian Wright, Rebecca Warren, Laura Wise, Ella Wadleigh, Cora Williams, Irein Walters, Sada Wertheim, Hattie Williams, Ella Hugh Wood, Adelaide Warren, Bertha Wilson, Grace Wood, Francis Willcot, Helen Walton, Marie Wicks, Miss Wallace, Dorothy Walters, Gertrude Wise, Winnifred Wilcott, Frances Whitehouse, Helen Warren, Josie Winters, Mattie Wilson, Estelle Wilmer, Olive White.

Yeamans, Annie, Nellie Yale.

MEN.

Askin, Harry, W. C. Anderson, J. R. Amory, A. F. Armour, W. M. Alexander, Sydney Ayers, Edward Adams, Frank B. Arnold, Chas. Arthur, Carl Ahrendt, Dwight Allen, Louis Albion, Wayne Abey, Edwin Arden J. F. Arnold, Geo. J. Appleton, Paul Aldrich, Geo. Andrews, Jno. S. Arnold, Louis Andrew, Roy Altone.

Browne, Earle, Mr. Barton, Walter Bramley, Theodore Babcock, Phil Bishop, Chas. Boyle, Frank Brassell, Fred Bond, Ike Bell, Harry Blanchard, Sammie Browne, Willis Bower, Gus Bernard, Albert Brown, Aiden Benedict, Fred J. Bates, Alex. de Bellefeuille, W. C. Boyd, Chas A. Bigelow, Arthur Bruce, John F. Byrne, Jas. O. Barrows, Edwin Brewster, Harry Booker, A. A. Busbee, Aubrey Boucicault, Ned C. Bates, Peter Biltzen, Wm. Burroughs, Geo. A. Blumenthal, John Barry, William Baker, Harry Jennings, Frank Beresford, Ralph E. Burnham, C. D. Bainbridge, Frank Burroughs, Jas. Byrnes, J. A. Black, W. G. Balfour, Chas. Burch, W. A. Bruce, C. J. Burbridge, F. D. Bryan, Charlie Brewer, Winfield Blake, Arthur Barry, W. J. Benedict, Fred A. Browne, Frank Bixby, Bruce G. Bradley, Geo. T. Braden, Col. J. T. Bragg, Clarence M. Brune, Lew Benedict.

Coombs, S. W., Frank D. Coyle, Frank Curtiss, C. J. Clarke, Harry Corson Clarke, Herbert Cawthorne, Wm. Cullington, Mr. Campbell, John Crawford, Eugene Clark, Cooper and Hall, G. A. Coutts, N. B. Collins, Hugh Chatham, Harvey J. Clarence, Frank Cardiff, Mr. Coyne, Philip S. S. Conner, Albert Cardenal, J. J. Collins, Augustus Cook, Joseph Coleman, Eugene Canfield, M. B. Curtis, Richard Cochrane, W. Cunnings, Downing Clark, Chas. T. Carson, Jos. Callahan, Clay Clement, J. C. Cameron, Will M. Cressy, Jules Chazetti, Francis Cambello, John H. Crawford, Geo. Cohen, F. C. Clarke, Geo. M. Cohen, Richard Conn, Geo. Clarke, John D. Clifton, Mr. Childs, W. C. Cunningham, Jule Cowles, Harry Colpor, Mr. Carr, Mr. Clark, Raymond Cortier, W. E. Carr, E. F. Carroll, E. J. Carpenter, Cole and Johnston, Ralph E. Cummings, Criterion Stock Co., Callahan and Mack, Wm. H. Currie, Alex. Carr, W. F. Clifton, B. Cross, Manager Carpenter.

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TELEGRAPHIC NEWS

CHICAGO.

Hot Air by Each Colony—All Summer Attractions—Hall's Chat of This and That.

(Special to The Mirror.)

CHICAGO, June 8.

This city is proverbially kind to young composers, and we are bitterly opposed to lynching, but I fear that if the man who wrote that beautiful ballad entitled, "There'll Be a Hot Time in the Old Town To-night" had been captured here last week he would have been strung up to the nearest lamppost, or sent to New York, where you would have done the rest. The heat even drove the weather man out of town, and he left in his place an "understudy" named Walz, who made a hit Friday by bringing the temperature down from 96 to 66—and a panting populace cried, with old George Wilson, "Walz me again!"

The intense heat was very trying to the players in the theatres here, for they were confronted with the usual extra Fourth of July matinees, and were sorry in consequence that the Declaration of Independence was ever produced, especially the English actors. Lillian Green, the pretty prima donna of King Dodo, at the Studebaker, was out of the bill for two nights, and a clever chorus girl named Frances Wilson had a torrid opportunity to show that she was all right. Eddie Girard, at the Chicago Opera House, after resting for two cool weeks, enjoyed an electric fan for his dressing room at an expense of $25. Ralph Delmore and Will Courtleigh, who do a wrestling match in Lorna Doone at the Grand before Delmore disappears in the quicksand, chipped in and bought a wringer for their costumes.

Speaking of heat reminds me that our old friend, Andy Mackay, is booking the temperature for the Pan-American Exposition. If you will look at the temperature records you will see that while the rest of the country is suffering at from 95 to 105 Buffalo is comfortable at about 74, showing that Andy is earning his money.

The seventh week of Lovers' Lane is on at McVicker's, and the popular rural play is drawing well still. Manager Litt has put up a sign tabooing the shirt-waist man and announcing that any one without a coat forfeits his right to witness the show under the license conferred by the admission ticket. All of the local managers, by the way, are against the male shirt-waist, although the local hotels and restaurants stand for it.

The fiftieth performance of King Dodo will be celebrated this week at the Studebaker. Next Saturday night William Norris, who has made such a big hit in the name-part, which he created, will retire from the cast, for reasons known only to him and the management, and his place will be taken by Raymond Hitchcock, who comes from the cast of Miss Bob White, and who is said to have been selected originally for Dodo. If he does as well as his "substitute," Mr. Norris, he will be all right.

Norris, by the way, opens next Sunday in vaudeville, at the Masonic Temple Theatre, without losing a day.

Jim Love writes me on an Australian postal card from Aukland, New Zealand, under date of June 5, as follows: "The Duke of York will be here in a couple of days, and I am sorry that Andy Mackay, the prince of Englewood, is not here to help me receive him. I took a run over from Sydney and will hop back there next week. The Josephine Stanton Opera Comics are here for the New Zealand Winter, June to September. Regards to 'Punch' Wheeler."

No production ever had a warmer reception here, in the Fahrenheit line, than did Taylor and Lewis' The Explorers, at the Dearborn last Sunday night. It was the hottest evening in years. Since then the composer, librettist and stage-manager have been working at it, and its second week opened most auspiciously to-night. When it is finally whipped into shape it will be an amusing musical comedy.

It is likely that Lorna Doone will run all Summer at the Grand Opera House. The beautiful scenery and the excellent company command attention when it is not too hot to sit indoors, and Manager Hamlin is certain to reap the reward of his liberality.

The seventy-fifth performance of The Village Postmaster is now in sight at the Great Northern, where the play will remain until September. Vigorous Frank Mordaunt has not been affected by the intense heat and he stands the ten performances a week like the noble Roman he is. Those old palmy day boys have had the training—they never weaken.

A man who indulges in a seven-days' sleep is the card at the Middleton Dime Museum this week, and there are a whole lot of people who would be willing to trade with him in this weather. As "the dual-tongued" girl is billed with him it makes it more wonderful.

I received the other day an envelope upon which was printed, in large letters, "Come to Sunny Tennessee." It was charitable to suppose that it had been delayed in transmission.

"Punch" Wheeler told me the other day how a proposed "$50,000 production" had fallen by the wayside. One of the proprietors wanted to interest two men with $25,000 each, while the other partner wanted 50,000 men with $1.00 each. And so they disagreed.

My old friend, Joe Hutton, sends me from the Buffalo Midway the card of James Thaddington Corum, known as "Ki-Ki." He is "an animal impersonator," and his cut on the card certainly looks it.

"How would you like to be the ice man?"

"BIFF" HALL.

BOSTON.

Settling the Fanny Davenport Estate—The Majestic's Bookings—Offerings This Week.

(Special to The Mirror.)

BOSTON, July 8.

There is an even greater deadness than ever about the midsummer season in Boston, for the only change of bill that is made serves to bring out the perennially lachrymose East Lynne. The only novelty about it is that it shows a new Lady Isabel and Madame Vine in Eva Taylor, who is especially well liked at the Castle Square, and adds to her popularity. Leonora Bradley is as delicious as Miss Cornelia as was old Mrs. Vincent at the Museum. Charles Mackay and Edward Breese are capital as Archibald Carlyle and Francis Levison. Peaceful Valley will follow.

The Burgomaster still keeps on at the Tremont, and no one would suppose that it had already had one long Winter engagement in Boston. Ada Deaves makes much of the burlesque of L'Aiglon, and Edith Yerrington and Ian Hawley do exceedingly good work. There was a great jump in business just as soon as the hot weather subsided last week.

It would begin to look as if the Majestic would play the line of attractions which have been going to the Park in recent years. It is understood that it will open in October with Lovers' Lane and the Brady attractions, and if all are played there will leave little time for the melodramas and farce-comedies which were understood to be the attractions for which the house would cater, cutting into the business of the Grand Opera House.

Minnie Dupree has been in town on a short visit to friends, and now goes to Siasconset, Nantucket, with Mrs. E. G. Sutherland.

While no report has been made by the special commission appointed by the court to examine into the legality of the claims against the estate of Fanny Davenport, the list of creditors has been considerably reduced by the act of a wealthy New York man who has been buying up the claims against the estate. There were pretty nearly a hundred different creditors, including actors, managers, costumers and tradesmen, not omitting physicians, for the expenses of Miss Davenport's last illness were quite large. Most of these claims are for New Yorkers, the principal Bostonian being a cloak dealer. Sardou was in the list, but his claim was quite small, for Miss Davenport really owned all her Sardou plays outright. There was only one play over which there had been some dispute in regard to royalties, and that was settled in the courts by compromise. It was for this small amount that Sardou stood as creditor. Just now the Chicago real estate, which constituted the principal part of the assets, has not been disposed of, but as soon as this is done and the Duxbury estate is sold a final settlement will be made by the trustees and the New Yorker, who will then be the only creditor against the estate.

It may not be generally known that Tom Lawson wanted to buy Miss Davenport's seashore home, but he was in a hurry for it and couldn't wait for any delay in possession, and as a result the transaction fell through.

I expect that Sarah Bernhardt will be at the landing stage in Liverpool when the *Ivernia* arrives there. Professor de Sumichvast, of Harvard College, is one of the passengers, and she could not say enough against him because he was not a Rostand worshiper.

John F. Cosgrove filed a petition in bankruptcy here last week. His liabilities were $14,775 and he claimed to have no property of any kind.

E. N. Tessier, landlord of the Castle Square Hotel, is another who has business troubles, having made an assignment to A. N. Le Bregue and Alvin W. Whittier. A long attack of torn up streets caused the trouble.

Leigh Morrison returns to Boston this week from a brief vacation at Hotel Grand View, Canaan, N. H. He will stay here until the Grand opens next month.

Among the new corporations which have been organized by authority of the powers that be is the Bay State Amusement Company, which is authorized to build, lease or acquire theatres or other places of amusement. Its capital stock is $3,000. The promoters are J. J. Walsh, Richard T. Howard, and H. Theodore Fletcher.

Mr. and Mrs. Dan Daly gave a children's party to one hundred little ones last week at their home in Revere, in honor of the birthday of their son, Robert Russell. Fortunate kids! We have to pay when we want to be entertained by Dan Daly, Charles Cruger, William West, and Ward and Vokes, but they got it for nothing.

JAY BENTON.

PHILADELPHIA.

No News in Quakertown—Hacketts Lease Cape May Cottage—Atlantic City.

(Special to The Mirror.)

PHILADELPHIA, July 8.

With the thermometer at 105, the Quaker City enjoyed last week the distinction of being one of the warmest cities in the country. Every one is out of town, and amusements are neglected. Keith's is the only place open. The attractions at the various parks, all of which continue from last week, are doing a big business.

Mr. and Mrs. James K. Hackett (Mary Mannering) arrived last week at Cape May to spend a few days, but were so pleased with the resort that they leased a cottage for the Summer. They will make preparations for the coming season from their seaside home.

William A. Riley, baritone of the Wilbur Opera company, is clerk at the Columbia House, Cape May, this Summer. He also look after the amusements at the house.

Atlantic City Notes.—William A. Brady furnishes the amusement for the entire Summer at the Academy of Music after this week. The Casino Girl, with James Sullivan, Carrie Perkins, Anna Laughlin, Ella Snyder, and Harry Fairleigh, are in their second week there. The Empire Theatre, on Atlantic Avenue, is closed. The Dairy Farm opens at Young's Pier to-night for a run. Among those seen on the boardwalk are Marcus Mayer, Mr. and Mrs. Felix Haney, Emil Aukermiller, E. F. Albee, Ella Chapman, Josh Ogden, Thomas Grady, and Thomas Dempsey.

S. FERNBERGER.

WASHINGTON.

Opening of Chase's Musical Comedy Season—Uncle Tom at the Lafayette—Notes.

(Special to The Mirror.)

WASHINGTON, July 8.

The Stock Musical Comedy company at Chase's began its Summer season this evening with two performances of A Black Sheep. The principal roles were in the hands of Otis Harlan, William De Vere, John W. Dunne, Tony Hart, Mary Marble, and Henrietta Lee. The performance was an excellent one. Next week, A Trip to Chinatown.

Uncle Tom's Cabin is well done by the Lafayette Square Stock company this week. Edwin Arden appears as George Harris, Robert Rogers as Uncle Tom, Thomas L. Coleman as Legree, Horace Newman as Marks, Myron W. Leffingwell as Phineas Fletcher, Minnie Radcliffe as Eliza, Bijou Fernandez as Marie, Louise Mackintosh as Ophelia, and Louise Valentine specially engaged as Topsy. Manager Berger looks for a second week of Uncle Tom, but he has put in preparation Young Mrs. Winthrop.

Glen Echo Park, where Sherman's stage picture, Phantasma or the Enchanted Bower, is the attraction in the amphitheatre, drew crowds during the past week.

The Choral Society is mapping out its programme for next season. There will be five concerts. Besides these Nicholas Douty will give a recital with comments on the development of the song, and Walter Damrosch will deliver a lecture on "Wagner as a Melodist."

Eleanor Morton treasures most highly an unsolicited letter of recommendation from N. C. Goodwin to managers praising her abilities as an artist. Miss Morton probably will return to the stage next season.

Lavinia Shannon has been engaged by David H. Hunt as leading woman of the Pike Stock company for a six weeks' season at Minneapolis, opening July 14.

Lillian Sefton, a local singer of prominence, has signed a contract with Frank L. Perley for three years.

JOHN T. WARDE.

ST. LOUIS.

Outdoor Opera and Drama—Helen Bertram Succeeded by Laura Millard.

(Special to The Mirror.)

ST. LOUIS, July 8.

The intense heat during the past week made big business for the garden shows. The Fourth was a record breaker everywhere.

The Delmar Opera company gave a fair performance of Billee Taylor. Helen Bertram was out of the bill on account of illness and her place was cleverly filled by Olive Vail. Blanch Chapman scored as Eliza Dubsey. Fred Frear did some good comedy work. Agnes Paul had a light week. This evening Manager Southwell offered Said Pasha. The cast: Said Pasha, Francis J. Boyle; Hassen Bey, Edwin A. Clarke; Terano, Harold Gordon; Hadad, John J. Martin; Nockey, Fred Frear; Rajahe, Charles A. Morgan; Sergeant, Herman Haynes; Serena, Laura Millard; Alti, Agnes Paul; Balah Sojah, Blanche Chapman.

The Maude Lillian Berri Opera company did well with Patience at Uhrig's Cave. Frank Moulin and John Allison got much merriment out of the poet roles. Miss Berri was pleasing in the title-role. Miss Frankel's Lady Saphir was splendidly presented and she was enthusiastically received throughout the week. Gertrude Lodge made much of the character of Lady Jane. Sunday evening Manager McNeary presented Fra Diavolo. The cast: Fra Diavolo, John Allison; Beppo, Frank Moulan; Giacomo, George Hubert; Brigadier Lorenzo, Clinton Elder; Lord Allcash, William Steiger; Matteo, Walter Roberts; Roberto, Ada Mansfield; Francesco, Fanny Da Costa; Lady Allcash, Gertrude Lodge; Zerlina, Maude Lillian Berri.

The Hanley-Ravold Stock company had rather a heavy bill in Romeo and Juliet for this season of the year, but Treasurer McDonald reports good business. A benefit was given to Mr. McDonald on Friday evening. Lawrence Hanley duplicated his former work here as Romeo. Miss Kemble was a very good Juliet. This week East Lynne is the bill, preceded by a one-act comedy entitled Thorns by H. W. Wandell of the *Globe-Democrat*. The cast for East Lynne: Archibald Carlyle, Lawrence Hanley; Mr. Dill, John Ravold; Sir Francis Levison, E. L. Snader; Lord Mount Severn, Will E. Rising; Richard Hare, Henry Travers; Officer, Barry Mathews; Little Willie, Katie O'Brien; Barbara Hare, Elsie Esmond; Miss Carlyle, Isabel O'Madigan; Joyce, Thais Magrane; Susanne, Nellie Sibley; Lady Isabel, Lillian Kemble.

The Eclipse Stock company continue to give good performances and the patronage is very satisfactory. Managers Ahern and Albers offer Flirtation this week. The cast: Dick Rothley, Gordon McDowell; Ralph Hayden, Alfred Britton; Lord Hager, Henry Pemberton; George Washington Bailey, Frank Cotton; Colonel Playford, Walwin Woods; Laura Hayden, Louise Dunbar; Alice Playford, Madeline Hunt; Mrs. Tinsel, Minnie Wilson; Mara Livingston, Mrs. McDowell.

Helen Bertram resigned as prima donna of the Delmar Opera company Friday, on account of ill health. Miss Bertram left the city Friday evening for the East. Laura Millard was immediately engaged by Manager Southwell by long distance telephone to New York and she arrived here Sunday.

J. A. NORTON.

CINCINNATI.

Opera a Hit at Chester Park—All Resorts Making Money—Big Crowds on the Fourth.

(Special to The Mirror.)

CINCINNATI, July 8.

The third week of the opera season at Chester Park opened last night with Dorothy, that was enjoyed by a large audience.

Brooke's Chicago Marine Band continues its successful engagement at the Zoo. Owing to the trouble which has long existed between the Zoo management and the local musicians' union, Weber's Band, which was to have followed Brooke's, has been obliged to cancel its engagement.

The vaudeville performances at all the parks continue to be very popular.

A. R. Gosling, who has been connected with the Chester Park Opera company for several years, has assumed the management of the vaudeville theatre at the Lagoon and has booked many excellent attractions. A practically free gate has drawn great crowds to this park, the attendance on several days last week far surpassing anything in its history. On the fourth the turnstiles at the Lagoon showed that over twenty thousand people had passed through.

At the Zoo there were eighteen thousand and Chester Park and Coney Island drew even more people.

H. A. SUTTON.

TROUBLE AT THE THALIA.

The managers of the Thalia Theatre, now devoted to the Yiddish drama, are at outs with an organization of orthodox Hebrews over the possession of that playhouse upon the coming Hebrew New Year and Day of Atonement. It appears that for several years past the orthodox Jews have used the theatre upon the occasions of their chief festivals as a temporary synagogue, and that they hold contracts for the continuance of the privilege with the managers of the theatre. This year, when the representatives of the religious Israelites called upon the theatrical firm for the purpose of making the usual payment of advance rent, the managers refused to lease their theatre, saying that the ceremonies of the Day of Atonement would be performed by the actors of their own company. Such an exhibition, the orthodox Jews hold, would be sacrilegious, and furthermore, since they are accustomed to clear considerable money by charging admittance to their services, would result in a loss to the church. The matter has been taken to the courts and a decision will be handed down this week.

ON THE RIALTO.

Whizzing seventy miles an hour through a country of fertile farms and quaint old villages, with the Rialto further and further away every second. The sway of the train joggles the pencil and makes the copy look as if a palsied person had written it. Back from the observation platform four ribbons of shiny steel, that merge into one in the distance, are the only ties between God's green earth and man's saffron city. Out here the air has an untainted fragrance. A shower left behind almost before we realize it gives a temporary delicious dampness to the atmosphere. Again the sun shines and lights up the fields of grain that ripple rhythmically. A glimpse of a farmer, hardy and tanned, toiling behind his plow; a blur of sleek cows, hoof deep in rich pasture; a flash of roofs and spires, where a hamlet nestles by a hillside. This is record scene shifting indeed, a quick change every instant. A grand, unending biograph of Nature. Still the steel ribbons stretch back, now glistening, now in shadow, and their evil magnetism draws one's thoughts toward the city, to Broadway. Why is it that one feels this fascination for that bit of the great world—that bit beginning at Twenty-third Street and ending at Long Acre? Unlovely, artificial, it mars the beauty of the day, and never knows the night. Yet we who have seen it in every season, have trod its pavement in sorrow and in joy, and have learned to hate its sickening sordidness—we struggle under its spell. Away from it, the voices of the forest, the throb of the ocean, bring us sometimes a message we loathe to hear, yet we listen to it. It is the message of the Rialto, a message of buoyant hopes and bitter memories, of some successes and more failures, of greed and extravagance, vulgarity and dissipation. We hearken to the message and there comes to us the vague longing to be in the whirl once more. The craving for its excitement lingers with us, however valiantly we may fight it. Yet the struggle will bring no victory, for while life lasts we'll feel it—the glamour of Broadway.

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For many years a ragged, sad-faced old man asked alms of the passersby in the streets of the city. He received little but curses and rebuffs. He had at one time been wealthy, and had been held in high esteem by his fellow citizens. But he had sacrificed his fortune for the sake of a friend. His wealth and position gone, he was shunned. No helping hand was held out to him; no kindly word of sympathy or compassion reached his ears. Even in his greatest distress he helped and comforted others who seemed more unfortunate than he himself. When he died, miserably and alone, and was buried in Potter's Field, a reporter, learning his history, wrote it out in full—picturesquely, with here and there a touch of pathos. The reporter's story came to the eyes of a great dramatist. The great dramatist exclaimed, "Here, at last, is a tragedy in real life," and thereupon he wrote a play around the story of the sad old man. A famous actor originated the character when the play was produced, and won in it the highest honors of his career. "What infinite pathos!" "What superb realism!" "What an appealing characterization!" cried the spectators, rich and poor, as they wept over the sorrowful episodes of the play. The people flocked to the theatre. The famous actor grew rich through his impersonations of the wretched old man. When he died he was buried in a fashionable cemetery and a wondrous fine monument was erected to his memory. All of which indicates that fiction is far more appealing to the public than is fact.

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Dan Daly's headquarters these days appear to be the ledge of stone that projects from the front wall of the Hotel Vendome a foot or more onto the sidewalk. There is a sort of recess in the wall at this point, and the resort is most of the day shady and cool. At almost any hour the observant passerby may discern Mr. Daly surveying a block or two of the Rialto from this lowly perch. "There," the said passerby may exclaim, as he contemplates the eminent comedian squatting upon the stone, his lines adjacent to his face—"there is an example of true democracy. Behold how yon successful Thespian comes forth and dallies thus humbly among his less fortunate brothers. Prate not to me of the haughtiness that hedges in these stars; of inflated heads and lofty ways. For answer I but point to Mr. Daly. His abode, if I wot aright, is within the hotel, the foundation of which he now ornaments. Full title has he, therefore, to inhabit one of the handsome upholstered chairs that adorn the spacious lobby of the hostelry. But, no; Fame may have thrown her calcium glare upon him, yet is he undazzled by it. Let others loll on soft divans or glide on automobiles. For Mr. Daly a small section of the pavement of Broadway, uncomfortable though it be, suffices. Let Joseph Jefferson reel in fish at Buzzard's Bay; let Richard Mansfield go a-golfing at Southampton; let Weber and Fields journey through England and the Continent; let other great actors summer among swells at other places. Be they exclusive as they will, Mr. Daly, though on the verge of a starring tour, would fain foregather with the gang, jocund, good natured, by success unspoiled."

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Sadie Stringham and Lizzie Conway, of the Lovers' Lane company, now at McVicker's Theatre, Chicago, have, it is said, the most attractive dressing-room in that city. They have decorated the place with drawings and water colors, and with bright hued curtains. A description of the room was printed last week in a Chicago newspaper, with the result that many players from other theatres have visited the place and have gone away determined to improve their own quarters. Thus in Chicago a new standard of dressing-room decoration may be established.

ZELMA RAWLSTON TO PLAY ROSALIND.

Zelma Rawlston has been engaged to play Rosalind in the forthcoming open air production of As You Like It, to be given at Asbury Park, Aug. 29. Negotiations are now pending with Mr. Theodore Babcock for the part of Orlando, and William Muldoon may play the wrestler.

MUSIC NOTES.

Moritz Rosenthal has been engaged as piano soloist for the Chevillard concerts at the Nouveau Theatre, Paris, next season.

Mrs. Norma Knupfel sailed for Europe last Thursday.

Marcella Sembrich has been engaged by Maurice Grau to sing in Paderewski's opera, Manru, at the Metropolitan Opera House, next season.

BELASCO AND THALL BRANCHING OUT.

Arrangements for the most extensive system of stock companies yet planned in this country have been made by Fred Belasco and Mark Thall, managers of the Alcazar and Central theatres, San Francisco. According to the plans, Belasco and Thall will have next season a circuit of nine theatres, covering the largest cities of the Pacific Coast and the far West. The success of their San Francisco stock companies has caused them to branch out and increase their interests and they believe that the wider scope will enable them to make great improvements and innovations in stock management.

Mr. Thall has been in town for a week or more, staying at the Hotel Vendome. With him is Charles T. Bryant, stage-manager of the Alcazar. When a MIRROR man met them the other day they had much that was interesting to tell of the new circuit and of the firm's policy in conducting stock companies.

"My trip to New York," said Mr. Thall, "is principally for the purpose of securing plays and players for the Belasco and Thall companies. On the way East I closed negotiations for two Western theatres that complete the stock circuit controlled by Mr. Belasco and myself. In all there are nine of these theatres extending along the Pacific and including also some large cities between Chicago and San Francisco. In Portland a new theatre is to be built for us. The names of other cities in which we have secured theatres I prefer not to tell at present, for certain business reasons. I may say, however, that all the houses are first class and in important towns.

"The system under which we shall conduct the circuit will be to have in each theatre a stock company playing in most cases the entire year. We have engaged Robert Downing to act as general stage director for the circuit, and he is now in charge of the productions at the Central Theatre. The San Francisco theatres, of course, will be the headquarters of the circuit, and the leading people at these houses after they have developed a personal popularity, will be sent on a tour of the other houses, where they will be featured during engagements of several weeks in each city. This, you see, is a variation or modification of the stock star system. Besides this we shall also send over the circuit the scenery and accessories of most of our productions, especially in the case of new plays. Thus it will be possible for us to make even more elaborate productions in the future than we have in the past, as the increased revenue will warrant a greater outlay.

"At present, however, I think that our productions will rank above those of any other stock houses in the country, and indeed I may say that they are the equal of many of the special productions. Clay M. Greene was of this opinion, for when we produced his play, A Japanese Wife, last season he declared that in point of stage-management and mounting the play could not have been put on better in New York city. My reason for telling you this is simply to demonstrate that we have been successful in our endeavor to provide our patrons with the best possible offerings at a low rate of admission. In this way we have established in San Francisco and along the Coast a reputation for excellence of offerings that is most gratifying to us. The Alcazar Theatre has been operated as a stock house for five years, and has been open continuously during that period. The Central Theatre, opened this season, is equalling the Alcazar in popularity. The Central is devoted to melodramas and other large productions, while comedies and society dramas are offered at the Alcazar.

"One proof of the favor with which our offerings are received is the fact that many of our bills have run beyond the customary one week. Sapho, for instance, ran for six weeks, and Quo Vadis, The First Born, The Three Musketeers, and many other plays also have had long runs. The Alcazar can boast, if I am not mistaken, of more long runs than any other stock house in the United States. We have been fortunate in securing the first stock rights of a large number of metropolitan successes, and have been alert to produce those plays that are enjoying a special vogue. Quo Vadis was done at the Alcazar almost simultaneously with its Chicago opening, and our patrons had The Three Musketeers when that play was the vogue in New York. The production of new plays is also a feature with us. Among those we have done have been Francis Powers' The First Born and Mother Earth; Clay M. Greene's A Japanese Wife and Charlotte Thompson's A Suit of Sable. Under the circuit system it will be possible for us to make still more new productions. For the immediate future we have scheduled the initial performances of two plays, A Set of Silver Harness and Miss Pendragon, in both of which the leading parts will be taken by Florence Roberts, who is playing a stellar engagement with the Alcazar. This is Miss Roberts' second Summer season with us, and her success has been emphatic. She has unusual ability and is destined to rank, I believe, among the foremost American actresses. So great is our confidence in her that we intend to star her on tour next season, either in one of the two plays I have just mentioned, or in some other drama. The tour will extend Eastward, and a New York booking is now under consideration. Last season Miss Roberts toured the Coast and Honolulu under our management and was received with unqualified favor. In Honolulu she played to the largest receipts ever known there. On her coming tour she will be supported by a company recruited from our stock forces. This extension of our enterprises will give us about one thousand people, including professional, mechanical and business staffs. In San Francisco alone we employ about two hundred people.

"San Francisco is without doubt a wonderful city theatrically. Think of a city of three hundred and fifty thousand people that will support during the Summer ten theatres, six of them legitimate, and yield large returns to all. The citizens of San Francisco are ardent theatregoers, but they are extremely critical and will not tolerate inferior acting or cheap staging. The city is growing every day, and the Philippine and Oriental trades will increase its commercial interests vastly."

Mr. Bryant, who accompanies Mr. Thall, is a young man for the responsible position he holds, but that he has proven equal to his task is shown by the fact that he has had the stage direction of the Alcazar for four years and has received an offer from David Belasco to assist him in the stage-management of the theatre that he purposes building in this city. Mr. Bryant told something about the way plays are produced at the Alcazar.

"Many actors," said he, "that have joined our company, or witnessed its performances, have been surprised at the thoroughness, completeness, and artistic excellence of the Alcazar's productions. This result has been accomplished only by hard work and the determination of the management to spare no expense in mounting plays. Each production has a complete outfit of new scenery. We keep no settings in stock, and our scenic artists are at work day and night sometimes painting new settings. The properties and costumes also are prepared specially for each play and great care is taken that they shall be absolutely in keeping with the period and locale of the play. Belasco and Thall have been fortunate in securing scenic artists, property men of education and intelligence, and it is the desire of all to make their work as nearly perfect as it may be. Rehearsals occupy almost all of every day of the week. The company must be practically perfect in their parts by the end of the week, for the prompt book is not held after the Monday performance. A feature of our rehearsals that I do not think is in use elsewhere is the employment of scenic models of the various acts of the play to familiarize the company with the arrangements of the stage. These models are prepared in time for the first rehearsal, and are of great practical value. The policy of the management is to have every role, however small, filled capably, and thus the company is always composed throughout of players of known ability. Many members of the Alcazar company have gained there a training that has brought engagements with the best touring companies and a widespread reputation. The Alcazar seems to me a splendid school for actors, and a model theatre of its kind."

THE STOCK COMPANIES.

The last performance of the Spooner Stock company's season at the Park Theatre, Brooklyn, June 29, called forth a demonstration upon the part of the audience that has been unparalleled in any theatre in that city in recent years. The flowers for Edna May, Cecil, Mrs. B. S. Spooner, and Augustus Phillips were almost numberless, as were the curtain-calls throughout the evening. In an intermission Augustus Phillips presented Roy N. Hair, the efficient musical director of the company, with two baskets of flowers from the Spooners, as an appreciation of his services, and with a few well chosen words thanked the audience in behalf of the management, for their friendliness and patronage, and announced that during the Summer the old Park Theatre will be redecorated and otherwise improved. He also stated that Secret Service, Magda, Miss Hobbs, Madame Sans Gene, The Only Way, Colinette, and Brother Officers would be produced early next season by the company, the *personnel* of which is to remain much the same as during the past engagement. At the close of the evening's entertainment the applause of the very large audience would not abate, and every member of the company, as well as Manager Will McAllister, Stage Director Palmer, Representative E. M. Gotthold, the stage hands, and the various attaches of the house were assembled in a body upon the stage, and without exception all received some tribute to their services. Demands for speeches were then heard, and in response Mrs. B. S. Spooner Cecil Spooner, and Edna May Spooner each said a few words that were notable because of their sincerity and feeling. E. M. Gotthold next stepped forward and after expressing his regret at severing his connection with the Spooners, made an excellent speech. Claude Thardo, "The Side Wheeler," was not forgotten, receiving, among other things, a tremendous floral horseshoe. In short, the evening was memorable, from more than one standpoint.

The benefit to Treasurer George J. Davidge, of the Park Theatre, Brooklyn, was attended by a packed house on July 1, and so was pecuniarily a success. Edna May and Cecil Spooner received an ovation for their specialties, it being their last appearance this season. Olive Grove recited a capital negro dialect piece for which she received an enthusiastic encore. The rest of the bill, that included Nevada Farrington, Louie Ducre, Condit and Morey, George Barron, Reagan and May, Kittie Clements, and Sheehan and Kennedy being volunteers, was mediocre, and the specialty of Kittie Clements was very vulgar. The management, however, was in no way responsible for this. E. M. Gotthold made the announcements in a humorous fashion. The orchestra, under Roy N. Hair, deserves special mention for its good work, without a rehearsal.

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Edwin Thanhouser, manager of the Thanhouser company, Milwaukee, has secured the Davidson Theatre for Carnival week and will install a stock company during the festivities. The original Thanhouser company will remain at the Academy and be known as the Thanhouser Comedy company, appearing in All the Comforts of Home, with Eugene Moore re-engaged for the lead. The company at the Davidson will be the Thanhouser Dramatic company, with Robert T. Haines at the head, playing A Southern Romance.

In the production of Cinderella, the Thanhouser company, Milwaukee, according to the local press, unearthed an extravaganza comedian of no mean ability in Albert Brown, who played Dandinni. The fairy spectacle took so well with the patrons of the Academy that Manager Thanhouser was compelled to add an extra matinee.

Mart. J. Cody will play a short engagement with the Thanhouser company.

Frank Camp will be the leading man of the Thanhouser Stock company next season.

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The stock company that has been playing at the Empire Theatre, Cleveland, has closed its season and returned to New York. Business is said to have been excellent until the severe hot wave practically paralyzed theatricals. The company, headed by Wright Huntington, made a decided artistic success.

Eugenie Blair and her stock company, at the Lyceum Theatre, Cleveland, produced last week a version of Peg Woffington that was very favorably received. Miss Blair will tour in the play next season.

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The McCullum Stock company, at Cape Cottage Park, Portland, Me., is presenting Uncle Tom's Cabin this week. The production is a lavish one.

Bertha Galland, John J. Donnelly, and Falk, the photographer, were the guests of Manager Barthey McCullum and Stephen Wright last week.

During the slight illness of Manager McCullum recently, the leading comedy roles have been portrayed in a capable manner by Harry C. Stanley.

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The Davis Stock company, at the Baker Theatre, Rochester, N. Y., produced last week for the first time on any stage For the White Rose, a three-act drama by Owen Davis, with scenes laid in England during the War of the Roses. The central figure, Larry Kavanaugh, a dare-devil Irishman, was well played by M. L. Alsop. The play was considered dramatic, well constructed and interesting. Among the others in the cast were Amelia Gardner, James Cooper, A. C. Henderson, and Henry Shumer.

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James E. Wilson has been engaged as leading man of the American Theatre Stock company for next season.

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All the Comforts of Home was presented by the Majestic Theatre Stock company, Utica, N. Y., last week, the cast including Lawrence Grattan, W. C. Mason, Roy Atwell, Louis Albion, Kathryn Browne, Kate Jepson, Leola Maye, Elizabeth Hunt and others. The company is making an excellent impression at Utica.

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Mark Thall has arranged with Arthur C. Aiston for the use of Tennessee's Pardner at the Central Theatre, San Francisco, during James M. Brophy's engagement at that house. The play was given last Spring at the Alcazar and made such a hit that it was kept on two weeks. It will be played again at the Alcazar next season.

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Maude Fealy, who played a special stellar engagement with the Bellows Stock company at Elitch's Gardens, Denver, week of June 23, scored a decided success as Lady Babbie in The Little Minister.

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Julia Varney and Wilton Taylor have been engaged for the stock company at the Grand Opera House, Pittsburg, next season.

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Amelia Gardner has completed negotiations by which she will head her own stock company next Summer.

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The Hour of His Need, written for William V. Mong by Frederic L. Power, will be produced by the Ferris Stock company at the Boyd Theatre, Omaha. The production will be an elaborate one and will be staged by Mr. Mong.

Dick Ferris, who has been in New York engaging people for his several companies during the past two weeks, left for Omaha, where he will play the leading roles with his stock company at the Boyd Theatre for the remainder of the Summer.

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George Bloomquest and Emmett Shackelford have closed with the Morosco Stock company, San Francisco, and sailed on the *Tacapel* July 6 for New York, via Panama. They will make several stops in Mexico on their way.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations —Gossip of Seashore and Mountains.

ST. JAMES.

"By gum," ejaculated a native of St. James, L. I., to another of his species. "It was a great show."

"Geewhillikins, yes!" responded the native addressed. "I never seen nuthin' so good at the circus."

In these terse and expressive opinions were summed up the unanimous verdict of the big crowd that gathered in the new hall or "opera house" at St. James to witness the mammoth, high class and refined vaudeville entertainment given June 29 by and for the benefit of the Bohemian Club, an organization composed of ten actors that have made St. James famous by spending their Summers there. THE MIRROR told something last week about the forming of the Bohemian Club, and how its members would now and again disport themselves professionally before an admiring Long Island public. The performance chronicled here was the first of the series, and as a result of it the treasury of the Bohemian Club is the richer by many dollars. The hall was crowded to its limit, and the audience included actor folk in plenty. Summer girls and men not of "the" profession, and natives. Everybody was enthusiastic, and never did a performance go better.

The programme ranged from grand opera to buck dancing. Mr. and Mrs. Tony Farrell gave their sketch, The American Duke; Frank McNish offered a monologue; Bert and Sophie Leslie did a sketch, and so did Barton and Ashley and Lewis and Burke. John Kernell sprang a funny collection of witticisms, Van Rensselaer Wheeler rendered operatic selections, George Nash recited, and Grace La Rue, Virginia Lee, and sundry pickaninnies sang and danced.

Michael Heckert had the perilous part of stage-manager; Frank McNish, Jr., was property man; Frank Mayne was treasurer; Robert Dailey was on the door, and the ushers were John Barton, Bert Leslie, and Frank McNish, and John Kernell had the comprehensive rank of general overseer.

MT. CLEMENS, MICH.

W. E. Horton writes: The weather has been delightfully cool at this resort during the past week, and boating and fishing parties are being indulged in every day by the professional visitors. Among those to arrive during the past week were Mr. and Mrs. John C. Rice and daughter, Kara, Mr. and Mrs. George Lothrop and son, Mr. and Mrs. Charles Manly, Jake Welby, Sam Lee, and Tillie Cohan. Sam Bernard celebrated his birthday on Wednesday last. To those who do not know the fact it may be well to state that Mr. Bernard was born at Birmingham, England, July 3, 1863. The day was spent in jollity, and in addition to many offerings of flowers, etc., he was the recipient of an assortment of toys, chewing gum, fire crackers and other knicknacks. He entertained his friends with a boat ride and fish dinner in the afternoon.

NOTES.

Edna May, Cecil, and Mrs. B. S. Spooner, Olive Grove, Mr. and Mrs. McAlister, and Augustus Phillips, all of the Spooner Stock company, of the Park Theatre, Brooklyn, left on Thursday last for Buffalo, where they will remain for a few days, taking in the Pan-American, after which the party will separate, Mrs. Spooner and her daughters going to their home at Centerville, Ia., to remain for about four weeks. Mr. McAlister will remain away only about ten days, returning to supervise the alterations and improvements that will be made in the Park.

Woodward Barrett is summering at the Ottawa, Cushing's Island, Me.

Mr. and Mrs. Reginald Vivian, Harry Ford, Cortland Hopkins, and Robert Barr, all members of Viola Allen's company, are spending the Summer months at their "Club House" at Setauket, L. I.

C. H. Carlton is at Chadwick, Ill., after having visited Iowa Falls, Ia., and Milledgeville, Ill., since the closing of A Romance of Coon Hollow. He will remain at Chadwick until July 14.

Harry Spear is spending his vacation at Prescott, Ariz.

Maude Atkinson is visiting her sister, Mrs. Eva Rowe, at Newport, Ky.

Louise Benton is at Pine Hill, N. Y., for the Summer.

E. B. Washburne has returned from Europe and will spend the entire Summer at this place.

Mr. and Mrs. Charles L. Walters have left for Peru, Ind., where they will remain until the opening of their season, which occurs at Indianapolis, Aug. 26.

The Maryland Brereton Band, under the direction of Mace Gay, commenced a season of ten weeks at Nantasket Beach, Mass., June 30.

Mr. and Mrs. Felix Haney (Louise Leonard) are at the Erbyn Hotel, Atlantic City, N. J., for the Summer.

Ruth Gray is at the Coleman House, Asbury Park, N. J., where she will spend the remainder of the Summer.

W. C. Tanner, G. W. Chambers and their party are camping on the borders of Lake Hazel, Pa.

Herbert Hall Winslow and his family are spending the Summer at their New Rochelle cottage, where Mr. Winslow is engaged upon two new plays and a number of vaudeville sketches that are contracted for to be ready by next season. He has just completed a new version of Superba for the Hanlon Brothers, this being the seventh consecutive year he has rewritten the extravaganza, that will be nearly new the coming season.

Charles Murray and Ollie Mack are at Asbury Park, N. J., for the Summer. Mr. Mack comes to New York every Friday to attend to his business interests.

George Friend and Ralph Dean will summer at Cold Spring Harbor, N. Y.

Mamie Kingsbury, the operatic contralto, leaves this week for her home in Colorado to spend the Summer.

Georgia Welles went abroad last week for a trip through France, England and Germany.

Walter Floyd has gone to West Baden Springs, Ind., for the month of July.

After leaving the Spooners at Buffalo last week Augustus Phillips, leading man of the Spooner Stock company, went direct to his home at Rensselaer, Ind., where he will spend the Summer. Miss Olive Grove, of the same company, went to Kansas City, Mo.

Frank E. Aiken, having recovered from his serious illness, is recuperating at Atlantic City.

Merlian Robbiere, professionally known as Helen Lansing, who was a member of the New York Theatre company, is spending a few weeks with her mother at Watertown, N. Y.

Mrs. Gustave Kerker sails on the *Minnehaha*, July 27, for Europe, to spend the Summer.

Percy Sage, of the managerial firm of Munro and Sage, has gone to Massapequa, N. Y., to play golf until the opening of the coming theatrical season.

Harry Beresford, after completing the organization of The Wrong Mr. Wright company, will go to Keyport, N. J., for the Summer.

Emma Dunn, who is to be the ingenue with the Greenwald Stock company at the Columbia Theatre, Brooklyn, next season, will spend the Summer at Keyport, N. J.

Mr. and Mrs. Menifee Johnstone (Belle Stoddard) are summering at Red Bank, N. J.

J. O. Henderson is a guest of Mr. and Mrs. Barney Gilmore at the Gilmore cottage at Atlantic City, N. J.

Tunis F. Dean, who has been in advance of James A. Herne's Sag Harbor company to the Pacific Coast and Northwest, arrived in the city yesterday after a visit of several days at Onset Bay, Mass. Mr. Dean will spend the rest of the Summer with Baltimore friends at Atlantic City, returning to New York in September.

Mr. and Mrs. Thomas J. Keogh are the guests of Mr. and Mrs. William Farnum (Mabel Eaton) at their cottage on the Maine coast.

Pierre Bert and Winfred Young are spending the Summer on their new sloop Yacht *Geisha Girl*, at Larchmont.

Mrs. W. J. Florence and daughter, Josephine Florence Shepherd, are at the Hollywood, Asbury Park, for the Summer months.

Georgia Welles sailed for England on July 3. She will return in August on the *St. Louis*.

Mr. and Mrs. Dean Borup (Elma Gillette) are summering at Long Branch, N. J.

Amelia Summerville and children are the guests of Nina Farrington at her cottage at Bayside, L. I. Miss Summerville expects to sail for England shortly, returning in time for the opening of the season, having been re-engaged for the New York Theatre.

W. E. Nankeville is at Atlantic City.

D. V. Arthur is staying at Long Branch this Summer.

Myron B. Rice and May Yokes spent the week of the Fourth at Long Branch.

Little Elsie and her mother, Janis Bierbower, are resting at their home in Columbus, Ohio.

BROOKLYN'S SUMMER STAGE.

SATURDAY, July 6.

The abnormally high temperature of the past few days played havoc with the attendance at most of the high class beach resorts, as it also did with the less than half dozen regular houses in town that are yet in competition.

At Manhattan Beach, though the air was torrid, the reception accorded The Circus Girl was decidedly frigid. The production was well cast, adequately staged, and all done for it by the management that could be demanded, but the public did not seem to care for it, and it was shelved after the night's performance of July 4. Last evening (Friday) witnessed a revival of The Geisha, which tuneful work should win a better attendance than that accorded its predecessor. The Augustin Daly Musical Company are next underlined in A Runaway Girl for July 15.

The War in Japan, though an open-air attraction in the literal sense of the term, suffered in its attendance also, as many were kept away by fear of rain, which seemed imminent prior to nearly every performance of the week. The current one bears favorable comparison with the best that Pain ever made at Manhattan.

The Brighton Beach Music Hall's third week presented Sfafer's Marine Band in The Poet and Peasant overture of Suppe, the American Fantasia of Herbert, and a selection from Verdi's Il Trovatore. John W. Ransone's clever travesty on the *personnel* of Richard Croker went in unexpectedly good shape, it apparently being brand new to the majority of those looking upon it here. Polk and Treck won liberal applause for their neat gymnastic turn, their several feats being done with such apparent ease that but few realise the enormous strain imposed. Louise Gunning warbled her repertoire of Scotch ballads, Stinson and Merton got their customary quota of laughs for the utter absurdity of their act, while Mr. and Mrs. Swickard put in a bit as "comedy diectists." The latter is both attractive and a pleasing vocalist, which cannot be said of the former, who relies principally on his facility for "mugging." Eighteen pretty girls, in conjunction with the solo dancers, Adorita and Valmoretta, appeared in a ballet divertisement, billed as The Birth of the Rose, the application, though, being shrouded in mystery, the principal phase of the ballet being an undeniable cake-walk, the vitagraph as usual, with some interesting pictures, dismissing the audience. Manager William T. Grover's next features are the Strakosch Opera Quartette, Linton and McIntyre, with the four Woods Sisters.

At Bergen Beach The Pan-American Girl continues on her way, exhibiting, the casino auditorium being filled to its capacity at nearly every performance.

The conversion of the Williams Music Hall into the Gotham Theatre, and the placing there of a stock company with two performances daily, is something that will be watched with interest. Manager Percy Williams has given the East New Yorkers a show of the highest grade by the big polite vaudeville, and found his public slow to [illegible] of good quality has also been [illegible] with results but little more satisfactory. It is to be hoped that it may be found that the play's the thing for the Twenty-sixth Ward.

JUSTAND FAIR.

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DRAMATIC MIRROR
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HARRISON GREY FISKE,
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A PHENOMENON EXPLAINED.

THERE is a monthly publication in this town called *Everybody's Magazine*. Of course, this title is a misnomer, as the publication is but few bodies' magazine, particularly as it represents but one of several literary aspirations of but one dry-goods shop, whereas there are several local dry-goods shops that have literary aspirations. As a rule these literary aspirations are expressed in the advertisements of the dry-goods shops; and the literary aspiration of the dry-goods shop that issues *Everybody's Magazine* that is expressed in the advertisements of this particular shop is entitled to far more critical respect than the literary aspiration expressed in its magazine. There may be somewhat more fiction in the magazine than in the advertisements of this particular dry-goods shop, but for style, variety and adherence to facts when facts are treated the "ad." writer of this dry-goods shop easily takes the palm over the apparently-chief writer of the magazine.

The apparently-chief writer of the magazine would seem to be a person now known as FRANKLYN FYLES. This person was formerly known as FRANK FILE; but that is another story. One interesting fact about the work of this person in the magazine is that it usually is reprinted in the New York *Sun;* and this in no way relates to the merit of the matter written by this person originally for the magazine. The fact is that the *Sun* is the chief reprinter of the matter thus written for the magazine apparently because the matter relates to the theatre, and its writer has charge of the columns of matter in the *Sun* that relate to the theatre. Thus it is a matter of "selection" narrowed down to the person who writes the stuff for the magazine and who also compiles stuff on like subjects for the *Sun*. There is, however, a striking inconsistency in the printing of so much matter from the magazine in the *Sun* from a business viewpoint. The *Sun* appears to be about the only newspaper in New York in which the dry-goods shop that issues the magazine does not advertise. That, also, is another story.

A more interesting matter relating to this subject is the fact that the person who compiles and controls the "dramatic department" of the *Sun* and writes the stuff for the magazine that later is republished in the *Sun* thus has two mediums—the relative and combined values of which would be variously estimated—in which to apologize for, "jolly," and otherwise serve the Theatrical Trust. Why this person apologizes for, "jollies" and serves the Theatrical Trust is yet again another story.

A still more interesting matter relating to this subject is the proof of the confidence existing between the Theatrical Trust or its business end and the person that writes thus for the magazine and reprints his own stuff in the *Sun*. It is remembered that one of the beneficent and beautiful results of the "system" of the Trust is that the Trust knows all about the business done everywhere by the attractions "booked" by the Trust. Of course the Trust itself competes here and there and everywhere—or everywhere if it pays—with the attractions that the Trust "books." That is to say, the Trust has attractions of its own—and it is steadily adding to them, with a view, no doubt, to eventually make it unnecessary for any one else to waste time in the amusement business—and it is very convenient for the Trust to know just what the attractions that it "books" amount to here and there in a money sense. Perhaps the word "convenient" is too strong. No doubt it is a matter of mere curiosity—legitimate curiosity, of course—on the part of the Trust. Of course, that philanthropic institution never would use for its own benefit the information to which its beautiful "business" system gives it the key—the only key, it may be said, for the attractions are kept ignorant of one another's receipts—or for the embarrassment of the many persons who delight to "do business" with the Trust. Now the writer of the stuff in the magazine—which stuff, by virtue of its great public interest and his position on the *Sun*, he reprints in the *Sun*—evidently has access to the books of the Trust; for in one of his late articles in the magazine—republished in the *Sun*—he gives a statement of the profits of last season of various stars and attractions that the Trust benevolently "does business" with. It is pretty reading, and it incidentally shows what a great institution the Trust is, for it is notorious that before the Trust began business these stars and attractions made little or no money; whereas now both they and the Trust make money, because of the delight of the public to patronize anything under Trust auspices, and the business acumen of the Trust.

There is but one defect in the statement made by the person in question in the magazine, and republished in the *Sun*. After stating approximately or in round figures the earnings of many persons under Trust auspices, the writer announces that the receipts of a very prominent actress "baffle estimate, owing to the peculiar circumstances." The peculiar circumstances are that this actress has the hardihood to do business independently of the Trust, which foolish and illogical course she has persisted in now for some years. Thus the Trust knows nothing about her receipts, and the person in the confidence of the Trust, or its agents, is baffled.

There is always some defect in the most beautiful "business system." This is the particular fly in the Trust ointment.

A PLAY BANNED.

ABOUT a month ago a Catholic Bishop in Spain issued an order prohibiting all members of that church, on pain of eternal perdition, from attending performances of GAMAZO'S anti-clerical drama, Electra. For some time there has been an anti-clerical agitation both in Spain and Portugal, and this drama is said to have increased it in those countries. The agitation has spread to South America, where Electra has also been represented recently, and now news comes that the Bishop of the Roman Catholic Church in Nicaragua has issued an order to the clergy of his church in that country instructing them to inform their flocks that attending performances of or even reading the play will be punished in accordance with the discipline of the church. The order in Nicaragua is said to have caused much heated discussion, and the troubles sought to be tempered there by this means probably will as a consequence be aggravated.

Reports as to the relation of the play Electra to the anti-clerical troubles in Spain and Portugal have differed. Early accounts were to the effect that the play had caused the outbreaks against the church, but it seems that the agitation had been active long before the play was written. There is no doubt, however, that the play has intensified the anti-clerical feeling wherever it has been represented. The play deals with a pretty but volatile girl who is instinct with ideas of worldly happiness. She loves her cousin, a young widower with two children, on whom she also lavishes affection. She is an orphan, living with an aunt and uncle who are submissive to the church and who, when a Jesuit suggests that the girl enter a religious retreat and spend her life in expiation of the sins of the girl's mother, thoroughly favor her religious seclusion. The Jesuit tells the girl that the cousin with whom she is in love is really her brother, and by something akin to compulsion causes her to enter the retreat. His motives are open to suspicion. While the girl is immured she wins the sympathy of one of the sisters of the retreat in her passion for normal life, and in despair at the supposed bar to her marriage with her cousin calls on her mother, whose spirit appears and tells her that the Jesuit's statement as to the relationship is false. Her cousin appears and she leaves the retreat with him, happy in the prospect of life as his wife.

This in brief is the story of the play that has intensified the anti-clerical feeling in the Latin countries. After riots had followed its representation in Madrid it was suppressed in Spain, but anti-clerical demonstrations increased upon its suppression. As is well known, the agitation in Portugal some time ago led to the banishing from that country of the religious orders. It is claimed on the part of many Catholics that all the anti-clerical agitation may be traced to liberal organizations and Freemasonry. It would seem that the play Electra really has but served to crystallize an opposition to the Catholic church that is widespread in the Latin countries, and that instead of quieting the trouble the measures taken by the authorities of that church in relation to the play will but serve to intensify opposition. The whole matter seems strange to the average American, for in this country churches of all sorts have freedom and in no way can they affect liberty of action.

PROTECTING ENGLISH RIGHTS.

Harrison Grey Fiske last week received from England a copy of an order of an English court perpetually restraining Mrs. Lewis Waller and those associated with her in a production of Tess of the D'Urbervilles in London some time ago from further use of that play, and saddling the defendants with the costs of the action instituted to protect Mrs. Fiske's English rights in the Lorimer Stoddard dramatization of the Hardy novel, which dramatization the court found had been so imitated by Mrs. Waller, who is a sister-in-law of Clement Scott, as to amount to a violation of Mrs. Fiske's copyright.

Mrs. Fiske also owns the English rights to Langdon Mitchell's dramatization of "Vanity Fair." When arrangements were made to copyright this dramatization in England under the title of "Becky Sharp," an American piracy of which by Belcher and Hennessey was punished by the courts some time ago, it was found that J. M. Barrie owned that title in England by virtue of the copyright of a one-act play made by him from "Vanity Fair," and so named some years ago. Afterward arrangements were made by which Mr. Barrie transferred to Mrs. Fiske his English right to the title. These facts relate to the recent production at the Grand Theatre, Croydon, by Annie Hughes of a play from "Vanity Fair" entitled Becky Sharp. It appears that Miss Hughes has not only taken without authority the title of Becky Sharp, but also that her play is something more than a "colorable imitation" of Mrs. Fiske's drama, as it practically adopts Mr. Mitchell's arrangement of the Thackeray material as well as his sequence of acts and incidents. Miss Hughes was duly notified of Mrs. Fiske's rights in the premises before her London production, and steps will be taken to protect those rights.

Mrs. Fiske's success in these plays in this country no doubt inspired these violations of copyright in England.

THE BEST IDEA.

Baltimore American.

Harrison Grey Fiske suggests in THE MIRROR that the new home for aged actors be called "The Aldrich," as a tribute to its chief promoter. The idea is the very best.

NOTES OF NEW THEATRES.

A lyceum, that will be used for theatrical and other entertainments, is to be built at Hollis, L. I., this Summer.

The new theatre in Battle Creek, Mich., has its foundation laid and will be completed some time in November. The capacity is 1,250; stage dimensions, 43 feet from footlights, 70 feet wide, 70 feet to rigging loft. The loft above has an opening 22 feet high and 34 feet wide. E. R. Smith will be manager.

The new Spokane theatre, at Spokane, Wash., which is being erected by the Northwest Theatrical Association (of which Calvin Heilig, manager of the Marquam, is an active member), will, it is estimated, be ready for occupancy by September, 1901. The new theatre will cost about $80,000. It will have a frontage of 65 feet, a depth of 65 feet, and a seating capacity of 2,000. The curtains, sceneries, and decorations have been ordered from the East. The stage will be large enough to take care of the largest traveling companies. Manager Heilig, of the Marquam Theatre, Portland, Ore., will be in Spokane a deal of the time between now and September superintending the construction of the new theatre.

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THE BLUE AND THE GRAY. By Idalene Hill.

THE PLAYERS' CHRONOLOGY.

July.

7. Marriage of Edwin Booth and Mary Devlin, 1860.
Death of Benjamin G. Rogers, in New York, 1895.
8. Death of Benjamin Webster, 1882.
Debut of Georgianna Barrett, 1851.
11. Death at New York of Mrs. H. J. Conway (Courtney), 1839.
12. Birth of John Bowman, in Boston, 1816.
American debut, at Castle Garden, New York, of Martin D'Ormy, in Marie de Rohan, 1854.
13. Barnum's Museum, Broadway and Ann Street, New York, burned, 1865.
Debut of Wm. H. Crane as the Notary in The Daughter of the Regiment, 1863.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

F. R. G.: Sarah Bernhardt made her first American appearance at Booth's Theatre, Nov. 8, 1880, in Adrienne Lecouvreur. The desire to see her was so great that at the advance sale $10,000 was received in ten hours. She was exceedingly nervous upon the rise of the curtain, but this soon wore off, and she achieved a qualified triumph at the outset, the qualification being unfavorable comparison, upon the part of some, with Rachel.

J. G., New York: Hazel Kirke was the first production made at the Madison Square Theatre, New York, occurring Feb. 4, 1880, under the management of Steele Mackaye. The original cast was as follows: Hazel Kirke, Effie Ellsler; Dolly Dutton, Miss Du Sauld; Lady Travers, Miss Cecile Rush; Mercy Kirke, Mrs. Thomas Whiffen; Clara, Miss Annie Ellsler; Dunstan Kirke, C. W. Couldock; Aaron Rodney, Dominick Murray; Pittacus Green, Thomas Whiffen; Met Muggins, Joseph Frankau; Barney O'Flynn, Edward Coleman; Joe, F. A. Barton; Dan, George Grey, and Thomas Henry Jones.

G. T. W., Portland, Ore.: The first performance in America of Shakespeare's tragedy, King Lear, occurred on the night of Jan. 14, 1754. The cast was as follows:

King Lear	Mr. Malone
Kent	Mr. Hallam
Gloster	Mr. Bell
Edgar	Mr. Singleton
Edmund	Mr. Clarkson
Cornwall	Mr. Miller
Albany	Mr. Adcock
Burgundy	Mr. Hulett
Usher	Mr. Rigby
Attendants	Masters Hallam
Cordelia	Mrs. Hallam
Regan	Mrs. Adcock
Goneril	Miss Beverley
Faulther	Mrs. Rigby

R. T. W., San Francisco: Dr. Robert Montgomery Bird, the dramatist, was born in Newcastle, Del., in 1805, and died in Philadelphia in 1854. He was a man of varied accomplishments and was held in high esteem by his contemporaries. In his youth he was a student at Mount Airy College, Germantown. Later he studied medicine at the University of Pennsylvania and from that institution received his degree of M.D. In 1828 he made his first appearance as an author, contributing short stories and poems to the *Philadelphia Monthly Magazine*. Prior to this he had written several dramas, but none of them had been produced. His first successful play was The Gladiator, which was produced by Edwin Forrest at the Arch Street Theatre, Philadelphia, on Oct. 24, 1831. The play met with great public favor in Philadelphia and later in other cities. It is the only one of Dr. Bird's plays that is still acted. Among his other dramatic compositions were Oralloosa, The Broker of Bogota, Pelopidas, Nick of the Woods, and Calavar. Dr. Bird was also the author of several novels, and at one time he was part owner and editor of the Philadelphia *North American*.

Harrison, Buffalo, N. Y.: The old Broadway Theatre was erected in 1847 on the east side of Broadway, between Pearl and Anthony streets, by Colonel Aivah Mann and Mr. Raymond. It accommodated 4,500 persons, of which number 4,000 could be seated. Three rows of benches were set aside for colored people, and altogether the theatre was deemed unusually well laid out. The first manager was Ethelbert A. Marshall, who opened the theatre Sept. 27, 1847, with a performance of The School for Scandal, followed by Used Up, in which among others Lester Wallack appeared. Monte Cristo was played for the first time in America there Dec. 25, 1848, with John Lester Wallack as Edmond Dantes. C. W. Couldock made his American debut in support of Charlotte Cushman at this house in 1849. Among other famous players who made their New York debuts there were Kate Bateman, McKean Buchanan, William Davidge, Madame Ponisi, F. B. Conway, Julia Bennett Barrows, John Brougham, Eliza Logan, D. W. Waller made his first appearance in Hamlet, and Mrs. E. L. Davenport and G. B. Brooke made American debuts there. The house closed forever in 1859, and was afterward demolished.

A. B. C., Portland, Me.: 1. As the question of the acceptance of typewritten copies of plays as printed copies under the copyright laws has never been passed upon by an appellate court, it is possible that if the validity of the copyright of a play, of which two typewritten copies had been filed with the Librarian of Congress were the subject of legal inquiry, the copyright might be declared void because of a non-compliance with the letter of the copyright law. In such an event, which is speculative and remote, another copyright might be taken on the play, but no damages could be collected under the copyright law for unauthorized presentation before the legal copyright. 2. The address, "The Librarian of Congress, Washington, D. C.," is sufficient in sending a play for copyright. 3. Play titles on which copyrights have been issued may be found in the list of such titles published by the American Dramatists' Club, New York; also in the lists issued by the Librarian of Congress, and reprinted each week in THE MIRROR. 4. The prices paid for plays, as well as the royalties paid, vary, and are determined by the parties to the sale or lease. 5. A copyright on a play issued in 1901 would be valid for fourteen years, or until 1915, when it may be renewed for another fourteen years. 6. The validity of a copyright issued on typewritten copies filed with the Librarian of Congress will be determined when a case in which it is involved arises in court. 7. Play pirates may be prosecuted in any United States Circuit Court. Any local lawyer probably would take charge of such a case. It would not be absolutely necessary for the owner of the play in question to be present at the trial. His affidavit would be sufficient. 8. Names of reliable play agents appear in the advertising columns of THE MIRROR.

J. F. G., New York: 1. Shakespeare's comedy of Love's Labor's Lost was acted for the first time in this city at the Fifth Avenue, Feb. 21, 1874, with the following cast: Ferdinand, D. H. Harkins; Biron, George Clarke; Longaville, Louis James; Dumain, Hart Conway; Boyat, F. Hardenberg; Mercade, I. Devean; Don Adriano de Armado, Charles Fisher; Sir Nathaniel, D. Whiting; Holofernes, W. Davidge; Dull, O. Fawcett; Costard, James Lewis; Moth, Mrs. S. Congdon; a Forester, F. Chapman; the Princess of France, Ada Dyas; Rosaline, Fanny Davenport; Maria, Sara Jewett; Katharine, Nina Varian, and Jaquenetta, Nellie Mortimer. In the finale J. G. Peakes appeared as Heim or Winter, and Gretchen as Ver or Spring. 2. The original cast of The Two Orphans that was produced at the Union Square Theatre Dec. 21, 1874, was as follows: Chevalier Maurice De Vaudrey, Charles R. Thorne, Jr.; Count de Linieres, John Parselle; Picard, Stuart Robson; Jacques Frochard, McKee Rankin; Pierre Frochard, F. F. Mackay; Marquis De Presles, W. J. Cogswell; Lefleur, H. W. Montgomery; Doctor, Thomas E. Morris; Martin, Lysander Thompson; Officer, J. W. Mathews; Chief Clerk, W. H. Wilder; De Mailly, Mr. Bolton; D'Estrees, Mr. Raynor; Servant, W. J. Quigley; Footman, C. M. Collins; Marianne, Rose Eytinge; Countess Diane de Linieres, Fanny Morant; Louise, Kate Claxton; Henriette, Kitty Blanchard; La Frochard, Mrs. Marie Wilkins; Sister Genevieve, Ida Vernon; Victorine, Ella Burns; Julie, Roberta Norwood; Florette, Kate Holland; Cora, Cora Cassidy, and Sister Therese, Hattie Thorpe. 3. The cast of Rose Michel, that was produced also at the Union Square Theatre Nov. 22, 1875, was as follows: Count de Vernay, Charles R. Thorne, Jr.; Baron de Marsan, John Parselle; Baron de Bellevie, Frederick Robinson; Pierre Michel, J. H. Stoddart; Moulinet, Stuart Robson; Master Bernard, Thomas E. Morris; Andre, Eben Plympton; Officer of the Guard, W. H. Wilder; Turnkey, Lysander Thompson; Rose Michel, Rose Eytinge; Countess de Vernay, Fanny Morant; Louise, Nina Varian, and Baroness de Bellevie, Augusta Raymond.

THE USHER.

It is good news that Duse is coming to this country for a tour next season. The effect of her art is always beneficial and far-reaching. While it is not announced that she will appear in any important new roles, her former repertoire will be welcome, for it provides a liberal education in naturalism on the stage.

It was known that George C. Tyler's recent mission to Rome had a Duse contract for its purpose, but it was not thought that the actress would consent to visit America again, or that, if she did consent, she would impose terms practically prohibitive. But Mr. Tyler has succeeded in his object and he deserves to be congratulated for an achievement that has balked other managers.

The news that d'Annunzio is to accompany Duse on her American tour is the one unpleasant and ominous feature of the arrangement. Our public has not forgotten The Flame of Life, and Duse's forgivingness has not raised her in estimation in this part of the world.

●

It is the invariable rule that expositions do not help theatricals. It was true of Philadelphia, Chicago and Paris, and it is true of Buffalo.

The visitors to a great fair find all the amusement they desire in the round of exhibits and sideshows in the day time and in the fetes and illuminations at night. The more conventional entertainments of the playhouse are not especially attractive to the wearied and glutted exposition crowds.

And yet, in spite of the lessons of experience, managers always look forward to these affairs as a harvest time, and they are nearly always disappointed. Business in the theatres has far from reached expectation at Buffalo, according to report.

●

The actor who called on the veteran Leavenworth editor to resent unfavorable criticism of his acting by "cleaning out" the office and was put to instant flight by the powerful stream of water that the editor turned on him through a hose, doubtless will let his wrath cool off in some other way the next time. Such a reception is calculated to dampen the spirit of the most belligerent objecter.

As a rule, actors stand criticism with philosophy and fortitude. They recognize it as one of the necessary incidents to their profession, and while they grumble sometimes, they are generally more quiescent under the sting of public censure of their work than almost any other class of men, except politicians.

Occasionally, when personal abuse takes the place of impartial criticism, the actor who should take the punishment of that injury into his own hands would be doing a service to all the members of his calling, if not prospering his own interests; but in the case out in Kansas the would-be cleaner-out apparently had no such justification. He objected simply to fair criticism, and the editor used the hose with the same energy and effect that he employs in using his pen.

●

The Kaltenborn concerts at the St. Nicholas Rink are well patronized. Neither rain nor heat interferes with the enjoyment of the public as at the roof-gardens and theatres, for the Rink is roofed and the temperature is always twenty degrees less than outside, because the simplest and most successful cooling apparatus yet devised is in use. Iced air is forced into the hall through enormous funnels so arranged that there is no draft to endanger the visitor's health.

Kaltenborn's orchestra is better than ever this Summer. It consists of forty-five picked men, many of whom play in the Philharmonic and Metropolitan organizations during the Winter. The programmes are varied to suit all tastes, but there is no room in them for musical trash. Indeed, it is the arrangement of the selections that plays a large part in the success of the concerts.

The price of admission is reasonable; the place is large and is never overcrowded; the character of the attendance is noteworthily respectable and orderly, and refreshments are excellent and are served at prices in marked contrast to those demanded by the robber purveyors of the roofs.

●

A New Yorker just back from London says that while Rejane's Sapho failed to make a stir there, she succeeded in creating a small sensation with her mules.

A pair of these animals were given to the actress as a special mark of appreciation by the King of Portugal. She took them to London, where they were harnessed with a glittering show of metal and tinkling bells to an open carriage of peculiar design, surmounted by richly liveried coachman and footman, and daily for an hour or more they stood or paraded in front of the Cecil while the actress from within watched with evident delight the attention they engaged, before going for her drive.

The mules evidently enjoyed their part in the show, conducting themselves, according to my informant, with the proud consciousness of true *maturus*.

●

Mrs. Kendal, in a speech in England recently, remarked that to succeed an actress must have "the face of a goddess, the strength of a lion, the voice of a dove, the temper of an angel, the grace of a swan, the agility of an antelope, and the skin of a rhinoceros."

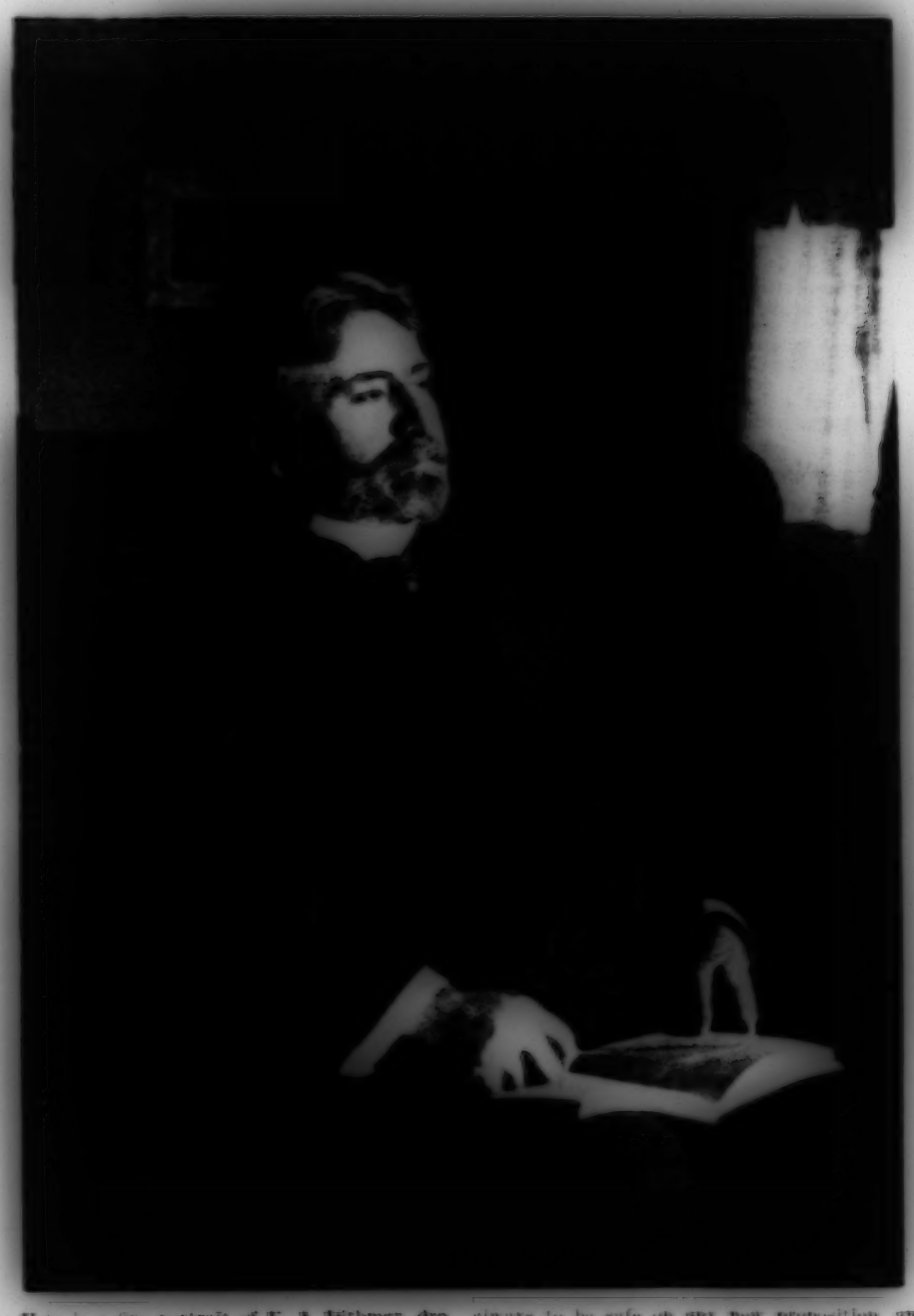
An ungallant writer in this connection asks: "But has not Mrs. Kendal succeeded?"

REVIVAL OF MAZEPPA.

M. B. Leavitt and George Lederer have completed arrangements to send out a company next season in the famous old melodrama, Mazeppa. The organization is to be headed by an actress of prominence, whose name has not yet been divulged. The antiquated play is now being reconstructed by Robert Morris, and the production will be under the direction of O. B. Collins.

AT THE OLD CROSS ROADS.

Arthur C. Aiston has so nearly completed all details for next season's tour of At the Old Cross Roads that he will leave the city this week for the seashore, to be gone until early in August. He will be accompanied by Mrs. Aiston (Estha Williams) and Jane Corcoran. The company engaged for the production includes Estha Williams, Jane Corcoran, Mrs. Charles G. Craig, Lucille Stewart, Thomas H. Ince, Frank Mostyn Kelly, Marion Bohannon, and James Pilling. Thomas J. Myers, who managed the Orpheum theatres in Los Angeles, Kansas City and Omaha, and the Grand, Indianapolis, will be in advance. The scenery is being painted by Moses and Hamilton, and the Miner Printing Company have the contract for the lithographing paper.



Here is a fine portrait of E. A. Dithmar, dramatic critic of the New York *Times*, who is now in London, from which point he has for some time been sending interesting news and views of theatrical and other matters. So far as is known, Mr. Dithmar will resume his critical function here in due season. His work is marked by earnestness and scholarship, and is seldom marred, as is the work of some critics, by attempts to hold up play or players to ridicule. Mr. Dithmar is not too eclectic, is conservative enough always to be safe on any new proposition, and his work undoubtedly is relied upon by a large number of readers interested in the theatre—which in itself is a compliment seldom paid to criticism in these days. The picture here published suggests clever photographic results in a room unused to the camera—results that must have been assisted by the sympathy of the subject in the operation—and it represents a good looking as well as an able employer of the critical pen.

CHARLES MELVILLE CRITICALLY ILL.

Charles Melville, the old time minstrel ballad singer and later business-manager for Shook and Palmer, is lying at the point of death at the home of G. Smith, at 39 Nichols Street, Newark, N. J. He has been ill for three months and not the slightest hopes are entertained for his recovery.

LOWEST EBB OF THE TIDE.

The Current Amusement column of THE MIRROR this week names eighty-two places of diversion, eighteen of which are in the borough of Brooklyn. Of this number five are in various degrees of construction and seven are for Summer use only. Of the remaining seventy but four now have open doors. At Keith's the 382d week of continuous vaudeville finds that theatre yet in the flood tide of prosperity; at Proctor's Fifth Avenue the excellence of that manager's stock is displayed in Sunset and Lend Me Your Wife, the Knickerbocker presents The Strollers for the third week, and at the Casino Florodora will be sung for the 276th time next Saturday night. It will thus be seen that over ninety-four per cent. of the houses that have been in use during the regular season are now closed. This week will probably show the lowest ebb of the tide, and from now on additions will be made to the list of houses open until Labor Day, which will find the closed theatres in a decided minority.

MADAME MODJESKA HEARD FROM.

Wagenhals and Kemper, who are to present Madame Modjeska and Louis James in a production of Henry VIII next season, have received a letter from the famous Polish actress, who is now in Europe. She writes from her sister-in-law's estate, near Posen, where she has been spending a few weeks. "I must tell you," writes Modjeska, "how I was greeted on my recent visit to Lemberg. All the actors, with the Count Pawlikowski (the manager) at their head, welcomed me at the foot of the car, and in the hall a circle of over thirty young women, each with a bouquet, greeted me in a most enchanting way. They were all members of the endowed theatre. A great crowd of people surrounded us and followed us to the hotel. My heart was warmed up with the glow of that enthusiastic welcome home, and it made me quite happy for the next few days. In fact, I was so taken by their loyalty that I have almost promised to come back from America and stay with them next year.

"I am to make another visit to Lemberg before returning and appear in a one-act play, the receipts from the performance to go toward the erection of a monument to Mickiewicz, the greatest of Poland's poets."

Another interesting portion of her letter refers to her visit to Paderewski and Czinkiewicz, two of her staunchest friends. She went to Cracow at the former's invitation to hear his first original opera, which she describes as being very beautiful. Czinkiewicz, the author of "Quo Vadis," etc., who has known her a long while, has repeatedly promised to write her a new play, and she writes that he may yet be induced to do so. In any event she will leave a commission for a new play with a prominent Polish playwright, to be ready for production during the coming season. About the middle of July she will go to Kissengen, where she will remain until August 14, on which date she sails for New York on the *Kaiser Wilhelm*. She is in excellent health at present.

BARNUM AND BAILEY TRAIN WRECKED.

Five employes of Barnum and Bailey's Circus were killed and a number of others were injured in a railway collision at Beuthen, Upper Silesia, July 6. The dead are William Smith, C. H. Felton, John Waldson, William Waldson and John Smith. Among the injured are David Adam, George Hart, Stephen Brett, Leo Bene, and C. H. Thum, all of whom are in a critical condition in the hospital at Beuthen. The circus train was badly wrecked, and the equipment of the circus suffered great damage.

PERSONAL.

DAUVRAY.—The above is the latest photograph of Helen Dauvray, who will return to the legitimate stage next season. Miss Dauvray's last success in New York was as Dorcas in The Prodigal Daughter. Miss Dauvray contemplates supporting a male star or appearing in productions.

PLYMPTON. Eben Plympton, who broke one of his legs at his home, Silver Lake, Mass., recently, is said to be improving rapidly.

SARDOU.—Victorien Sardou, who was reported seriously ill, is said in Paris to be in perfect health.

MARTINOT.—In Clyde Fitch's The Marriage Game next season, Sadie Martinot will have the role of a former music hall singer who marries an English lord.

SEYMOUR. William Seymour has been engaged by Louis Nethersole to stage The Marriage Game for Sadie Martinot.

BERNHARDT.—Sarah Bernhardt was the guest of honor at a luncheon at the Vagabond Club, London, July 2.

BOUCICAULT-VANBRUGH.—Dion Boucicault and Irene Vanbrugh were married at Vexton, England, July 3.

DOUGLAS. Cranley Douglas, of William Collier's company, sailed July 3 for his home in England, to spend the Summer. He will be with Mr. Collier again next season.

BARRYMORE. Ethel Barrymore deferred her departure for Europe in order to spend the Fourth with friends at Rochester, N. Y.

MARLOWE.—Julia Marlowe was a guest at the Homestead Hotel, Hot Springs, Va., that was destroyed by fire July 2. She escaped from the burning building in safety.

NORTHRUP. H. S. Northrup, now with Henry Miller on the coast, will arrive in New York Aug. 25, to begin rehearsals with Mary Mannering's company.

DAILEY. Peter F. Dailey's season in Champagne Charlie will open at Hartford, Conn., Sept. 9.

ZABELLE.—Flora Zabelle, who was much liked for her work in the title-role in San Toy last season, has been engaged for The Messenger Boy.

YERRINGTON. Edith Yerrington, who is singing in The Burgomaster, was overcome by the heat last week and fainted on the stage of the Fremont Theatre, Boston, but recovered so as to play the next night.

STOKER. Bram Stoker, long Sir Henry Irving's manager, is the author of an article on Ellen Terry, published in the current issue of the *Cosmopolitan*.

SKINNER.—Mr. and Mrs. Otis Skinner and their baby daughter, Cornelia, have gone to their "shack" near Conover, Wis. Mr. Skinner will leave there in August for Chicago to prepare for his production of Francesca da Rimini at the Grand Opera House there in October.

CAMPBELL-CROSMAN.—Mr. and Mrs. Maurice Campbell (Henrietta Crosman) sailed from Liverpool for New York on the Dominion Line steamer *New England* last Thursday.

YALE.—Nellie Yale has been engaged to support Joseph Hart in Foxy Grandpa.

MUNRO-TITTELL.—Wallace Munro, of Munro and Sage, has leased a cottage at Great Neck, L. I. He, with Mrs. Munro (Charlotte Tittell), will take possession of their country place this week, and will remain there until late in the Autumn.

FITZ ALLEN. Adelaide Fitz Allen, last season a member of Henrietta Crosman's company, will sail from Portland on the Dominion Line steamer *Cambroman* on July 13, for England, where she will spend the Summer.

APPLETON.—George L. Appleton, for many years N. C. Goodwin's manager, had his eye burned by powder from a firecracker that he was setting off at New London, Conn., on the Fourth. There was a report that Mr. Appleton would lose the sight of the eye, but happily his injuries proved slight.

HARVEY.—Martin Harvey has abandoned his proposed American tour next season.

CURRENT AMUSEMENTS.

[illegible] Ave. and 58th St., Closed Sat. [illegible]
[illegible] Ave., 42d St., Closed [illegible]
[illegible] Ave., 125th St., Closed June 15.
BIJOU AND BIJOU ANNEX (Broadway and 125th St.). Closed Sat. Eve., May 11.
FRANCONI'S (Sixth Ave., nr. Lexington Ave.). Closed Sat. Eve., June 29.
KEITH'S (Fourth St. and Lexington Ave.). Now building.
ST. NICHOLAS GARDEN (69th St. and Columbus Ave.). Third season of Kaltenborn Orchestra—Regarding Sale, June 16th Week of season.
CARNEGIE MUSIC HALL (Broadway and 60th St.). Closed.
CLEARY'S GARDEN (59th and 58th Sts.), nr. Lexington Ave. Now building.
MADISON (Eighth Ave. and 58th St.). Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Closed Sat. Eve., June 29.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (Broadway and 104-150 West 47th St.). Now building.
NEW YORK (Broadway and 45th St.). Closed Sat. Eve., July 6.
CHERRY BLOSSOM GROVE (Broadway, 45th and 44th Sts.). Opened Mon., May 27—Vaudeville every evening irrespective of weather—7th Week.
CRITERION (Broadway and 44th St.). Closed Sat. Eve., June 15.
BERKELEY LYCEUM (23 West 44th St.). Closed.
VICTORIA (Seventh Ave. and 42d St.). Closed Sat. Eve., May 4.
REPUBLIC (256-214 West 42d St., adjoining the Victoria), closed Sat. Eve., May 25.
HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave.). Opened Tues., May 28—Fully protected glass inclosure—Vaudeville concerts nightly—7th Week.
AMERICAN (Eighth Ave., 42d and 41st Sts.). Closed Sat. Eve., June 15.
ROSE GARDEN (Southeast cor. of 42d St. and Eighth Ave.). Opened Fri., June 21—Closed Sat. Eve., July 6.
MURRAY HILL (Lexington Ave. and 41st St.). Closed Sat. Eve., June 8.
BROADWAY (Broadway and 41st St.). Closed Sat. Eve., May 11.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.). Closed Sat. Eve., June 1.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Closed Mon. Eve., April 29.
CASINO (Broadway and 39th St.). Florodora—35th Week—269 to 276 Times.
KNICKERBOCKER (Broadway and 38th St.). Francis Wilson in The Strollers—3d Week—15 to 21 Times.
HERALD SQUARE (Broadway and 35th St.). Closed Sat. Eve., June 29.
GARRICK (35th St., East of Sixth Ave.). Closed Sat. Eve., June 29.
HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.). Now building.
KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville every afternoon and evening.
KOSTER AND BIAL'S ROOF GARDEN (145-149 West 34th St.). Opened Mon., June 17—Nightly vaudeville.
SAVOY (112 West 34th St.). Closed for fourth time of current season—Sat. Eve., March 23.
MANHATTAN (1285-1287 Broadway). Closed Sat. Eve., April 27.
THIRD AVENUE (Third Ave. and 31st St.). Closed Sat. Eve., April 27.
BIJOU (1239 Broadway). Closed Sat. Eve., June 1.
WALLACK'S (Broadway and 30th St.). Closed Sat. Eve., June 1.
DALY'S (Broadway and 30th St.). Closed Sat. Eve., June 1.
WEBER AND FIELDS' (Broadway and 29th St.). Closed Sat. Eve., April 20.
COMIQUE (Broadway and 29th St.). Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous vaudeville—12.30 to 10.45 p. m., Also Lend Me Your Wife, and Sunset.
GARDEN (Madison Ave. and 27th St.). Closed Sat. Eve., June 1.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.).
MADISON SQUARE ROOF (Madison Ave., 27th and 26th Sts.). Opened Wed., July 3—High class vaudeville.
MINER'S (312-314 Eighth Ave.). Closed Sat. Eve., June 8.
MADISON SQUARE (24th St., nr. Broadway). Closed Tues. Eve., June 25.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Closed Sat. Eve., April 13.
EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Closed Sat. Eve., June 29.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Closed Sat. Eve., June 15.
IRVING PLACE (Southwest cor. 15th St.). Closed Wed. Eve., May 8.
FOURTEENTH STREET (14th St., nr. Sixth Ave.). Closed Sat. Eve., May 25.
KEITH'S (East 14th St., nr. Broadway). 32d Week of continuous vaudeville—12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.). Closed Sat. Eve., May 18.
TONY PASTOR'S (143-147 East 14th St.). Continuous vaudeville—12.30 to 11.00 p. m.
DEWEY (126-132 East 14th St.). Closed Mon. Eve., June 3.
GERMANIA (147 East 8th St.). Closed Sun. Eve., May 19.
LONDON (235-237 Bowery). Closed Sat. Eve., June 8.
PEOPLE'S (190-202 Bowery). Closed Mon. Eve., May 27.
MINER'S (163-167 Bowery). Closed Sat. Eve., June 15.
THALIA (46-48 Bowery). Closed Tues. Eve., June 11.
WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-196 Montague St.). Closed Sat. Eve., June 29.
PARK (393 Fulton St.). Closed Mon. Eve., July 1.
HYDE AND BEHMAN'S (340-352 Adams St.). Closed Mon. Eve., June 3.
NOVELTY (Driggs Ave. and South 4th St.). Closed Mon. Eve., May 13.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). Closed Sat. Eve., June 1.
PAYTON (Lee Ave., opposite Taylor St.). Closed Sat. Eve., June 15.
UNIQUE (194-196 Grand St.). closed Thurs. Eve., May 9.
LYCEUM (Montrose Ave. and Leonard St.).
CRITERION (Fulton St., opposite Grand Ave.). Closed Tues. Eve., June 18.
AMPHION (437-441 Bedford Ave.). Closed Fri. Eve., May 31.
STAR (391-397 Jay St., nr. Fulton St.). Closed Mon. Eve., July 1.
COLUMBIA (Washington, Tillary and Adams St.). Closed Sat. Eve., May 18.
GAYETY (Broadway and Middleton St.). Closed Sat. Eve., May 25.
BIJOU (Smith and Livingston Sts.). Closed Sat. Eve., May 11.
MONTAUK (585-587 Fulton St.). Closed Sat. Eve., June 8.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Closed Sun. Eve., May 26.
ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.). Closed Sat. Eve., June 15.
FOLLY (Graham Ave. and Debevoise St.). Now being completed.

DUSE TO TOUR HERE.

A cable dispatch from Paris last week stated that Eleanora Duse would make a tour of this country next season. The cable did not state under whose management the tour would be made. When George C. Tyler, of Liebler and Company, left for Europe a few weeks ago it was said that one of his objects was to negotiate a contract with Signora Duse. On inquiring at the office of Liebler and Company as to whether the cabled report of Duse's coming meant that Mr. Tyler had secured her, a MIRROR man was informed that absolutely nothing was known about the matter, as no word regarding it had been received from Mr. Tyler.

AMATEUR NOTES.

The melodrama Because I Love You was very successfully presented at the Thibodaux, La., Opera House, June 27. The players being all local favorites, had the effect of drawing a large audience that showed its appreciation by generous applause. The following was the cast: Imogene Courtleigh, Miss E. Morales; Horace Verner, Frances L. Knobloch; Ira Courtleigh, Felix Celestin; Dink Potts, E. N. Roth, Jr.; Buck Tyson, P. J. Aucoin; Squire Ripley and Elmer Van Sittert, Dr. James Drexler; Major Duffy, J. A. Octave Coignet; Prudence Freehart, May Rousseau; Nance Tyson, Clara Bergeron; Ginger, Lea Knobloch, and Lige, Volney J. Knobloch.

Pinafore and The Pirates of Penzance were sung by amateurs at York, Pa., July 4.

ACTORS' CHURCH ALLIANCE NEWS.

The newly elected members of the Council of the Alliance were called together for the purpose of organization, the appointment of committees, and transaction of other business at Berkley Lyceum on Friday, June 19. There were present the Rev. Messrs. Thomas H. Sill, Francis J. Clay Moran, Mrs. Sydney Rosenfeld, Madame Von Klenner, Rosa Rand, Mrs. W. G. Jones, Harriette A. Keyser, John A. Holden, and Chandler Smith; F. F. Mackay, Chairman, and Rev. Walter E. Bentley, General Secretary.

The meeting being called to order the chairman gave directions on the duties of each committee, and announced the following appointments. On Committee of Ways and Means: John A. Holden, chairman; Bessie Taylor, George D. MacIntyre, Harriette A. Keyser, and Mrs. Sydney Rosenfeld. On Committee of Chaplains and Services: The Rev. Thomas H. Sill, chairman; Rabbi Silverman, Rev. Francis J. Clay Moran, Rev. Leighton Williams, and Rev. Thomas R. Slicer. On Membership Committee: Rosa Rand, chairman; Verner Clarges, Mrs. Donald McLean, Chandler Smith, Kate Claxton, and Mrs. W. G. Jones. On Literary and Press Committee: Rev. Henry Lubeck, D.C.L., chairman; William F. Owen, Madame Von Klenner, Amelia Bingham, and Giles R. Warren. On Law Committee: Rev. Francis J. Clay Moran, chairman; Thomas A. Stoddart, and Giles R. Warren. On Reception Committee: Mrs. W. G. Jones, chairman; Rosa Rand, and Mrs. Donald McLean. On Programme Committee: Madame Von Klenner, chairman; Mrs. Sydney Rosenfeld, and Amelia Bingham. The General Secretary moved that a Visiting Committee be appointed, and that Chandler Smith be appointed chairman. The motion was seconded and was carried.

The names of thirty new members were submitted by Rosa Rand, Chairman of Membership Committee, and being seconded were unanimously elected. It was moved, seconded, and carried that thirty-five hundred copies of the Second Annual Report be printed and distributed among members.

The Rev. Walter E. Bentley, General Secretary of the Alliance, sailed for London last Thursday morning on the *Fuerst Bismarck*, to aid in the extension of the Actors' Church Union of England, of which the Lord Bishop of Rochester is the President, and the Rev. Donald Hole, Secretary. Mr. Bentley expects to be away until late in September, and his itinerary will cover the principal cities of England. On Friday, July 12, a conference of the Union will be held at the Bishop's House, at which most of the Chaplains from the southern cities will be present, and plans will be arranged which will result in great good to the Union, and the strengthening of the ties of fellowship between it and the Alliance. During Mr. Bentley's absence John A. Holden has consented to act as Secretary, and all mail addressed, as usual, to 375 East 176th Street, will receive prompt attention.

FLORODORA GIRLS AND SYPHONS.

It is alleged that there is a fire-escape or something of that sort on the uptown side of the Knickerbocker Theatre that is removed but a matter of twelve feet from some of the Casino dressing-rooms. Geography and topography fail to show how this may be, but the daily papers have said so, and that settles it. Also they told last week how sundry unblushing men frequented such points of vantage between the acts of The Strollers at the Knickerbocker and "rubbered" into the dressing-rooms of certain Florodora girls at the Casino. This attention, however, complimentary, did not appeal to Susan Drake and a few of her nearby co-workers, according to the story, and she and others, utilizing syphons of seltzer, or vichy, or carbonic, or something, treated the "rubberers" to a cold bath that is alleged to have quite disintegrated several shirt fronts.

Then there was another story about how the Florodora girls and boys couldn't get out of the Casino Thursday night because a crowd of wild youths in the street were bombarding the stage-door with fire-crackers, torpedoes and such like fearful explosives. Several valiant efforts, it is said, were made by the Florodorians to get away, but, driven back by the terrible torpedoes and things, they were held prisoners for upward of a half hour.

However, no lives were lost, and no doubt it is now up to the press agent to think of something else.

SAN FRANCISCO THEATRE SOLD.

The Grand Opera House, San Francisco, has been sold, Henry Morosco having disposed of his lease of the property, fixtures, etc., to C. L. Ackerman, M. Meyerfeld and others for a sum said to approximate $60,000.

The Grand Opera House Company has been incorporated with M. Meyerfeld, Jr., Charles M. Ackerman, Edward C. Brown, J. R. Howell and T. J. Craig as directors. The capital stock is fixed at $150,000 and $10 was subscribed by each director. Mr. Morosco has been engaged as manager and for the present will continue to carry on the business of the theatre. Leslie Morosco will continue to be Eastern representative of the house, with headquarters in this city.

After the run of the Frawley company, eight weeks hence, a new stock company will be introduced and some of the strongest new plays will be presented.

The policy of the new management will be to book stock stars of the greatest possible prominence for engagements of from four to ten weeks. They will have the support of a first-class company, that is now being engaged here.

"JUDGE" HORTON'S BENEFIT.

The benefit given to "Judge" W. L. Horton, who has long represented THE MIRROR at Mt. Clemens, Mich., at Nelson's Opera House, July 5, was a complete success, netting him about $500. Mr. Horton's legion of friends among the actors at Mt. Clemens were all there, on one side of the curtain and the other. An excellent programme was offered. Those that took part in the olio were Will White, Jennie Bernard, Joe Welch, Tillie Cohen, Harry Von Tilzer Kara, Jake Bernard, and Laura Comstock. An afterpiece, Judge Horton's Substitute, had Sam Bernard as star, supported by William C. Cameron, John C. Rice, Charles W. Young, Max Weber, Henry Myers, Jake Welby, Violet St. Clair, Sam Lee, H. B. Harris, Joe Welch, and Davy Jones.

AN ESTIMATE OF OPHELIA'S CHARACTER.

What is the generally accepted estimate of Ophelia?

I think this, that she was beautiful, gentle, pure, unselfish, altogether lovable, and the victim of a cruel fate for which she was in no way responsible; that she won and deserved the affection and sympathy of all; that she was a dutiful daughter, an affectionate sister and loved Hamlet with an absorbing love. This estimate is confirmed—if it has not in a great measure been created—by the majority of critics and commentators.

Thomas Campbell says: "Everything about her is artless, innocent and touching." "She moves in all the unpolluted loveliness of nature." "The world in which she lives is not worthy of her."

Strachey speaks of "her pure and selfless love," "her woman's tact and sentiment" which "can best appreciate the finer and more delicate features of Hamlet's character." "No cup," he says "is so bitter but that if it is poured out for her she will drink it."

Hartley Coleridge speaks of "the kind, fond heart of sweet Ophelia."

Mrs. Jameson, who has written so much that is true of Shakespeare's women, utters this sad cry over the fate of Ophelia: "Poor Ophelia! Oh far too soft, too good, too fair to be cast among the briars of this working day world and fall and bleed upon the thorns of life!" She describes her character as "so exquisitely delicate, it seems as if a touch would profane it." She speaks of her as "loving in the depths of her young heart far more than she is loved."

In the famous scene between Hamlet and Ophelia, purposely contrived by Polonius, Hamlet at one moment says: "I did love you once"; to which Ophelia replies: "Indeed, my lord, you made me believe so!" and a moment after Hamlet declares: "I loved you not," to which Ophelia sadly wails: "I was the more deceived." When Hamlet has left her, Ophelia in a mournful soliloquy exclaims:

> And I, of ladies most deject and wretched,
> That sucked the honey of his music vows, etc.

Mrs. Jameson says of Mrs. Siddons' reading of these exclamations that it is impossible to "forget the world of meaning, of love, of sorrow, of despair conveyed in these simple phrases."

I shall have occasion to refer to these speeches of Ophelia later.

Now I think we shall arrive at an accurate estimate of the various good qualities here ascribed to her—her artlessness, her innocence, her unselfishness, her fine woman's tact and sentiment—if we examine carefully and honestly all the evidence there is of her love for Hamlet. The question of her purity may receive separate consideration.

And in searching for such evidence I shall proceed in this order: First, I shall examine her words uttered after she has become insane, because they must necessarily be the least reliable. Next I will see what any other of the characters in the play say in reference to her supposed love for Hamlet; and lastly I shall ask careful attention to an honest examination of her own words and actions before insanity had robbed her of the power of reliable expression.

Now for her first mad scene: The Queen and Horatio only are on the stage when Ophelia enters with a gentleman. As she enters she exclaims: "Where is the beauteous Majesty of Denmark?"

Some commentators suppose this question to refer to Hamlet. Is there any ground for such supposition? Hamlet was not the Majesty of Denmark. The Queen was. The King speaks of her as

> Our Queen,
> The imperial jointress of this warlike State.

And is not "beauteous" a term usually, if not always, applied to women?

The first verse she sings does seem to indicate thought of Hamlet. "How should I your true love know, from another one."

But when the Queen asks her: "What imports this song?" She says "Pray you, mark!" and sings "He is dead and gone, lady," etc.

In this, if there be any thought of Hamlet at all—which is doubtful—it is overshadowed by grief for her father's death. The third verse also is surely suggested by thought of her father: "White his shroud as the mountain snow."

I am quite certain of this—that a theatre audience, while listening to these verses, is aroused to the thought of her father only, and it was this audience Shakespeare wrote for.

The King has entered, meantime, and now says: "How do you, pretty lady?" Ophelia replies: "Well, God 'ild you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be."

The story referred to by Ophelia is briefly this: Our Saviour went into a baker's shop and asked for some bread. The mistress of the shop put some dough into the oven to bake for him; but the daughter insisted that the piece was too big, and substituted a very small piece. For her cruel meanness the Saviour transformed her into an owl.

A commentator (Doering) says: "Ophelia feels that she has acted toward Hamlet in an equally heartless manner."

This interpretation seems to me to be as good as can be made. If it is the true one it means that she realizes, now that it is too late, that Hamlet hungered for a large measure of her love and she gave him the least possible quantity.

The next ballad she sings is, likely enough, suggested by her early intercourse with Hamlet. It is:

> To-morrow is St. Valentine's Day, etc.

This remembrance of Hamlet's image is again immediately effaced by that of her dead father. She cries: "I cannot choose but weep to think they should lay him i' the cold ground."

So much for the first "mad scene." She soon returns to the stage and the first words she sings surely refer to her father's fate:

> They bore him barefaced on the bier,
> And on his grave rained many a tear.

Surely it is violent straining after a thought of Hamlet that enables one to find it in these words.

When she speaks next she says: "It is the false steward that stole his master's daughter."

It is not known, I believe, what story or what ballad Ophelia quotes here. In her mental confusion the "false steward" may mean Hamlet, and the allusion may be confirmation of the opinion of some that Ophelia had been the victim of Hamlet's importunity and what Goethe calls her own "amiable longing." I shall give my reasons presently for not holding this opinion. It seems to me more likely that the "false steward" is the King, who robbed his brother of life, crown and wife.

Ophelia concludes this scene and disappears finally with a ballad which surely is suggested only by the constantly recurring and overshadowing remembrance of her dead father:

> And will he not come again?
> No, no, he is dead, etc.
> His beard was as white as snow,
> All flaxen was his poll, etc.

And so it seems to me that in these mad utterances there is much indication of love and sorrow for her father; very, very little of the deep, pure love for Hamlet which some of the commentators profess to find in them. The gentleman who preceded Ophelia and announces her condition says that she "Speaks things in doubt."

> That carry but half sense; her speech is nothing.
> Yet the unshaped use of it doth move
> The hearers to collection; they aim at it,
> And botch the words up to fit their own thoughts.

It seems to me that some of the commentators have been doing just that thing.

Now let us see what words are spoken by any of the characters during the entire play in reference to the love of Ophelia for Hamlet. And we will begin again with her mad scenes.

After the first of these the King, enumerating the causes of Ophelia's madness, says:

> First, her father slain;
> Next, your son gone; and he most violent author
> Of his own just remove.

And then mentions other causes not connected with Hamlet

That is the one word spoken by any of the witnesses to these scenes, connecting her madness with love for Hamlet. Neither the Queen, nor Laertes, nor Horatio, nor the gentleman utters a word showing his belief that her derangement came in any way through Hamlet.

Three of them do connect it with grief for Polonius. The gentleman says: "She speaks much of her father."

The King says: "Conceit upon her father," and later:

> Oh, this is the poison of deep grief; it springs
> All from her father's death.

When Laertes comes upon the scene he makes it plain that he is bent on revenging his father's death and ascribes his sister's madness to that calamity and to that only.

> I'll be revenged
> Most thoroughly for my father.

When the mad Ophelia comes on he says:

> Oh, heaven! Is it possible a young maid's wits
> Should be as mortal as an old man's life?
> Nature is fine in love, and when 'tis fine
> It sends some precious instance of itself
> After the thing it loves.

That is, her mind has followed her father to the grave. Laertes says "Hadst thou thy wits and didst persuade revenge it could not move me thus." And that he means revenge for their father's death is clear from his speech to the King immediately after his sister had left them:

> His means of death, his obscure funeral,
> No trophy, sword or hatchment o'er his bones,
> No noble rite, nor formal ostentation
> Cry to be heard, as 'twere from heaven to earth,
> That I must call't in question.

Not a word ascribing her madness to love for Hamlet; nor do any of them recognize any reference to Hamlet in her words.

Now to the earlier parts of the play. The first time Ophelia appears she is with Laertes and he warns her of the danger of listening to Hamlet's wooing, the danger she would be in "if" she should lose her heart to him. He says:

> Then weigh what loss your honor may sustain,
> If with too credent ear you list his songs,
> Or lose your heart, or——

If you should lose your heart, you see. A few minutes later the father gives her similar warnings; but there is in his words no evidence whatever that he thinks Ophelia really loves Hamlet. I shall return to this scene later.

Afterward Polonius ascribes Hamlet's supposed madness to his love for Ophelia, but not a word does he utter of belief in Ophelia's love for Hamlet. Still later he speaks to the King and Queen of Hamlet's love for his daughter and announces it as the cause of Hamlet's madness. That is all. Why should he think Ophelia loves when he can say of her, speaking of a love letter from Hamlet which he (Polonius) has just read to the King and Queen:

> This in obedience hath my daughter shown me:
> And, more above, hath his solicitings,
> As they fell out by time, by means, and place,
> All given to mine ear?

The King asks, "How hath she received his love?" Aye, how did she receive his love? Polonius says:

> I precepts gave her,
> That she should lock herself from his resort,
> Admit no messengers, receive no tokens.
> Which done, she took the fruits of my advice:
> And he repulsed——

Went mad. That is how she received his love. And I repeat, why should Polonius, or the King or the Queen, think she loved Hamlet? At Ophelia's grave the Queen says:

> I hoped thou should'st have been my Hamlet's wife.

That's all. But she knew that Hamlet loved Ophelia and she thought Ophelia "sweet." That is enough to account for the mother's wish. Laertes says, also at the grave:

> Oh, treble woes
> Fall ten times treble on that cursed head
> Whose wicked deed thy most ingenious sense
> Deprived thee of!

But the wicked deed was the slaying of her father. Nowhere can I find a positive word spoken by any one exhibiting any idea of Ophelia's loving Hamlet.

Now let us examine Ophelia's own words and actions. I may ask, first, what are the signs of true, unselfish love? What does love do? I take it that a good, pure girl who loves deeply is jealous of the good name and character of the man she loves. I take it that faith in his goodness and honor and truth is an essential part of that love; that she is shocked at and is quick to resent any imputation against that truth and goodness and honor; that she will receive with scorn and indignation any hint that his love is wicked, trifling, or worse.

The first time Ophelia appears before us she is listening meekly to the speech from her brother at the commencement of scene 3, act 1, in which these words occur:

> For Hamlet and the trifling of his favor,
> Hold it a fashion and a toy in blood,
> A violet, not permanent, sweet, not lasting,
> The perfume and suppliance of a minute;
> No more.

Does this young lady, who loves so deeply, so passionately, exhibit any indignation? Does she attempt any contradiction? Not a bit. What does she say? This: "No more but so?"

Laertes replies: "Think it no more," and

then proceeds to give his reasons for fearing Hamlet's importunity, imploring her to

Weigh what loss your honor may sustain
If with too credent ear you list his songs,
Or lose your heart.

I repeat, he has no belief that she has lost it yet.

Or your chaste treasure open
To his unmastered importunity.

Again I ask, does she meet these warnings against the man she loves so deeply with any indignation, with any sign of unbelief even? Does he assert her faith in his goodness and truth? On the contrary, she calls all that her brother has said "good." Her reply to all these charges and warnings is:

I shall the effect of this good lesson keep
As watchman to my heart.

And indirectly indorses her brother's warning as just, saying:

But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own rede.

Let me ask any young woman how she would act—what she would say—if her brother were to take it upon himself to speak in such terms of the one she loves best in all the world? I imagine it would not be well with that brother.

Next comes the conversation between Ophelia and her father about—not her love for Hamlet, but Hamlet's love for her. Polonius demands of her:

What is between you? Give me up the truth.

Ophelia replies:

He hath, my lord, of late made many tenders
Of his affection to me.

Polonius asks:

Do you believe his tenders, as you call them?

And she answers:

I do not know, my lord, what I should think.

Is this the faith, the trust, the confidence of love? Polonius growls: "Think yourself a baby, that you have ta'en these tenders for true pay which are not sterling," etc. To which charge of insincerity against the man she is supposed to love so devotedly, she replies: "My lord, he hath importuned me with love in honorable fashion." That is, his manner of love-making is such as would indicate honorable purpose. He speaks in honorable "fashion" at least. It would seem that Ophelia had given her speech this emphasis, for "fashion" is the word Polonius seizes on and repeats: "Ay, fashion you may call it; go to, go to." That is all she can say. Not "He does love me. I know it. He is good. He is true." No. Only "He hath importuned"—that is, he has time and again urged his love in an honorable-appearing manner. I don't think I am to be blamed for believing him especially as (she goes on to explain) he

. . . Hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.

Polonius calls such "Springes to catch woodcocks," and further on says:

Do not believe his vows; for they are brokers,
Not of that dye which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bawds.

Could any woman who loved listen to such language as this without a word of protest even? Ophelia was silent, and when her father concludes with his,

I would not in plain terms, from this time forth,
Have you so slander any moment's leisure
As to give words or talk with the lord Hamlet.

She meekly says: "I shall obey my lord." And we find that she immediately carried out her father's instructions and "repelled" Hamlet's "letters and denied his access to her." Not all the Jamesons, or Siddons, or Campbells, or Hazlitts in the universe can make me accept such conduct as evidence of love.

The next time we see Ophelia she comes hurriedly to her father. He asks: "How now Ophelia; what's the matter?" Then she states the cause of her being "so affrighted."

My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced,
No hat upon his head; his stockings foul'd,
Ungartered, and down-gyved to his ankle,
Pale as his shirt, his knees knocking each other,
And with a look so piteous in purport,
As if he had been loosed out of hell
To speak of horrors, he comes before me!

POL.—Mad for thy love?

OPH.—My lord, I do not know,
But truly I do fear it!

Mark that.

POL.—What said he?

OPH.—He took me by the wrist and held me hard;
Then goes he to the length of all his arm,
And with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stayed he so.
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
As it did seem to shatter all his bulk
And end his being: that done, he let me go,
And with his head over his shoulder turned
He seemed to find his way without his eyes;
For out o' doors he went without their help,
And to the last bended their light on me.

If ever there was a picture of "piteous and profound" misery making its unutterable appeal for one word or sign of sympathy, Hamlet presents it in this—Ophelia's own description. And what sign of sympathy did she show? She stood silent, motionless and—let him go.

Pshaw! Messieurs Campbell, Hazlitt and the rest of you! Such conduct as this proof of deep, unselfish love? Is this the way in which she drinks with him the cup poured out for him, however bitter? Even Polonius expresses pity and remorse. He says:

I am sorry
What, have you given him any hard words of late?

She replies: "No, my good lord." Oh, no! No hard words! That would have required courage at least.

But as you did command,
I did repel his letters and denied his access to me.

Ten times more cruel, perhaps, but it is easier to refuse to see any one than to meet them and say unpleasant things face to face. Polonius says:

I am sorry that with better heed and judgment
I had not quoted him. I fear'd he did but trifle
And meant to wreck thee. Beshrew my jealousy!

Thus even old Polonius. But she? Not a word.

We next come to the scene in which Ophelia is employed by Polonius and the King as a decoy, the two men being concealed to overhear what this "artless," "innocent" girl can, by treachery, draw from the unsuspecting soul she is credited with loving so deeply, so nobly. But this scene can better be considered when showing how this estimate of her character explains Hamlet's alleged cruelty.

Let us now examine the claim made for her of rare purity. I do not, as I have already said, hold with the opinion that Ophelia had yielded to Hamlet's importunity, and had justified the fears and warnings of her brother and father.

I cannot believe that Ophelia had already yielded up her chastity at the time that she was listening to her brother's warning, and could have calmly said: "I shall the effect of this good lesson keep as watchman to my heart;" or that she should a few moments later have said to her father: "He hath importuned me with love in honorable fashion." I cannot believe that Ophelia could have listened to these warnings of her brother and father without betraying, to the shrewd, suspicious eye of her father at least, the fact of her guilt. That is too much for me to believe even of this fair embodiment of imperturbability and duplicity.

To me it is unbelievable for another reason. To a "pure, noble and most moral nature," as Goethe describes Hamlet's, and as I regard it, the maiden he loves is an angel, a saint, above all weaknesses of other women: his love is worship: purity is the ether that envelops her. In him passion and desire may, at times, struggle for recognition; but in her pure presence they appear to him as demons that must be beaten back to the dark regions from which they emerged: he has the fear that the mere hint to her of their existence would sound the death-knell of her love.

Further, I cannot believe of this pure, noble and most moral soul that he could entertain, much less urge, passion for her after she had so bitterly disappointed him; had shown herself cold and cruel.

As for Ophelia, it seems to me that her chastity was hardly preserved by her own strength of character. She exhibits none; yields always to the word and wish of another. Agrees with her brother that his warning against Hamlet is right; "I shall the effect of this good lesson keep," etc. "'Tis in my memory locked and you yourself shall keep the key of it." She cannot say a word in true defense of Hamlet to her father, and promises at once to cast him off. "I shall obey my lord." "Come, go we to the King," says Polonius, "and tell him all about it;" and she follows without a word. To the Queen, who expresses the hope that "Your virtue may bring him to his wonted way again," she murmurs, "Madam, I wish it may." Her father wishes her to act as decoy to Hamlet. She consents. He says: "Walk you here. Read on this book." She takes the book of prayer and commences at once her walk and her sham devotions.

It seems to me that one who yields so invariably where her own inclinations would be in the opposite direction would not make much resistance when her inclinations and desire urged to compliance.

The claims that her pleasure in licentious songs during her insanity is proof of the purity of her nature before, it seems to me too absurd to be considered for a moment. Surely it might at least be as fairly argued that it was a proof of previous impurity. Insanity I should regard as the breaking down of barriers that have hitherto held certain phases of character in restraint and hidden.

Reason—the consciousness of certain laws, moral, social—being removed, the hitherto-restrained characteristics frankly appear. In myself there is latent the possible murderer, but my education, my reason tell me that to kill is a crime and a folly; so I keep my passions in proper restraint. Let me lose my reason, all comprehension that killing is wrong, and I am likely to become a murderer in fact. I cannot believe that I could in my insane moments become a murderer if my whole being had previously been made up love. I cannot believe that Ophelia would have given expression to lasciviousness if her whole nature were pure. I catch some pure snow in a perfectly clean vessel and enclose it from all chance of its being sullied. It melts, and should I expect to find foul water? I hold firmly that it is absurd to regard this proneness to lascivious language in her insanity as any indication of purity when she was sane. And so to me Ophelia appears at best but a beautiful, passive, feeble egoist, full of self-pity, as such always are; an embodiment indeed of a weak egoism that, under stress of loss and real pain, would easily, it seems to me, lapse into plaintive insanity.

But perhaps you ask, How could a man of Hamlet's intelligence and purity and nobility of nature fall in love with a creature—beautiful, perhaps, but so shallow, so weak, so false? I know not. I know not how the same thing happens every day, has been happening every day since the world began. I only know that the natural instinct of such an one as Hamlet is to see beauty, honesty, purity in others. Let Love come to aid his trust and what wonder that he sees these things glorified. When Love comes in at the door, judgment flies out at the window.

Ophelia was beautiful, gentle—possibly had the large, still eyes in which it is easy for a lover to see the reflection of himself.

I suppose Desdemona looked into the dark eyes of the man who finally murdered her from demoniac jealousy and rage, and saw there her own angelic trust and gentleness. To the simple, straightforward, warm-hearted Emilia the fiendish craft and cruelty of Iago were a bewildering surprise long after she had chosen him for his honesty and kindly heart. And I daresay the gentle and wise Socrates looked into the eyes of the young Xantippe and saw, in what he fancied were their depths, such intelligence and gentleness as proclaimed her the one fit to be his life's companion.

Now let us see how the view here taken of Ophelia's character explains Hamlet's behavior. Many of the commentators speak of his brutality, his cruelty to Ophelia. Some try to account for it on the ground that he was really mad. It is a difficult problem to all of them. It seems to me it must remain altogether inexplicable so long as Ophelia's behavior to him is regarded as loving and good.

Let us take the first meeting between the two that is presented to us. That is the one described by Ophelia to her father.

Before the play commences Hamlet had been paying his addresses to Ophelia, and to these she had readily and willingly responded.

Hamlet was in deep grief for the death of his father, and grieved and horrified by the marriage of his mother to that father's brother and the usurper of the throne, so soon after his father's death. The world was as an unweeded garden to him, possessed wholly by the rank and gross in nature. His mother's fickleness and worse had made him doubt all womankind. No! Not all! there was one pure, sweet, faithful soul to whom he could turn to refresh his failing faith and trust, one whose love he could rely upon; who, through all trouble, disappointment, loss, would bring him sympathy, understanding, faithful comradeship. Her purity, her unselfishness, her steadfastness were his anchors that would enable him to ride safely through any storm. Then came grief upon grief, horror upon horror. Hamlet finds that the man who has usurped his throne and married his mother had murdered his father, and that she was possibly cognizant of the crime. The world seems reeling beneath his feet; truth, goodness, love seem to be almost extinct, nothing but darkness and horror surrounding him, his faith in all that seemed good is tottering, and he is alone—alone in this horrible darkness. No, thank Heaven! Not quite. There is one still pure, still faithful, still with a heart full of sweet love for him. He will go to her. She will save him. He goes. Her door is closed against him. He writes to her. His letter is returned unopened. He writes again. Again his letter is returned without a word. Stunned, crazed almost by this last blow, he resolves to force a way into her presence. He will, face to face with her, learn if they have not both been practiced upon; she cannot be a willing agent in this act of direst cruelty. He does find his way into her presence:

His doublet all unbraced;
No hat upon his head,
Pale as his shirt; his knees, knocking each other;
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors.

In his misery he knows nothing of his own aspect. He only knows that she whom he worshiped, she who had let him believe that she loved him as he loves her, she in whom he thought he should find complete understanding, the tenderest, truest love and sympathy, now received him in deadly silence and with a blank stare of icy fear. No kind word, no tender look even, no touch of a warm hand. Nothing. In his deepest misery, in his utmost need—nothing!

Is it any wonder that his manner to her, after this, undergoes a change? What would naturally occur to his mind? That while there was a chance of his being King of Denmark she could accept his attentions, could pretend to return his love and her father could wink at their many meetings. In the hope of sharing a crown she could respond to his caresses, could yield her body to his embrace, her lips to his kisses. All this without love. She pure? Was she not like his mother; like all women? They are all alike. They paint. God gives them one face and they make themselves another. They jig, they amble and make their wantonness their ignorance. Ha! I'll no more of it. It hath made me mad!

To my mind this bitter disappointment and this utter revulsion of thought and feeling, account for the roughness and sarcasm in his later intercourse with Polonius and the bitter levity of his words to Ophelia in the Play scene.

But I proceed to the scene between Hamlet and Ophelia, which it is difficult enough to understand, whatever view one may take of the characters of the two people most concerned in it, but the mystery of which is enhanced, it seems to me, by favorable estimate of Ophelia. The King says to the Queen:

Sweet Gertrude, leave us, too;
For we have closely sent for Hamlet hither,
That he, as 'twere by accident, may here
Affront Ophelia.
Her father and myself, lawful espials,
Will so bestow ourselves that, seeing unseen,
We may of their encounter frankly judge, etc.

Ophelia is present and hears all this. When the Queen is gone Polonius turns to his daughter and says:

Ophelia, walk you here. Gracious, so please you,
We will bestow ourselves.

Then turning again to Ophelia:

Read on this book,
That show of such an exercise may color
Your loneliness.

And what is the book? A book of prayer! What is the exercise she is about to make a show, a pretense of? Communion with and prayer to the God of Truth, the Christ of Love and Mercy and Pity. There can be no doubt about this, because Polonius, who seems to have some conscience, goes on to say:

We are oft to blame in this,
'Tis too much proved—that with devotion's visage
And pious action we do sugar o'er
The devil himself.

Mr. Beerbohm Tree justly emphasized this by having an oratory built on one side of the stage, to which Ophelia presently retired and knelt at a prie-dieu the more cunningly to effect the deception of Hamlet. This "pious action" happily conceived by Mr. Tree is justified by Hamlet's:

Nymph, in thy orisons
Be all my sins remembered.

Ophelia's first words are:

Good my lord,
How does your honor for this many a day?

Now considering it was she who, without a word of explanation, closed her door against him, returned his letters unopened, and, when at last he did force his way into her presence, a picture of wretchedness, received him and let him go in icy silence, considering all these things, this allusion to their not meeting "for many a day" seems to me, if not heartless, at least as not evidencing that "deep love and woman's tact and sentiment" which could "best appreciate the finer and more delicate features of Hamlet's character."

The possession of even a little sympathy would have prompted her to avoid allusion to the separation which she herself had caused. Hamlet's "I humbly thank you" seems to me to come, after a pause of wonder, laden with bitter sarcasm; and the final "Well! Well! Well!" to be uttered in a whisper, a sigh of despair.

She then offers to return his presents, the tokens of his love—under the eyes, remember, of her father and the King—making even of these a bait, a part of the trap set for the man she is supposed to love.

My lord, I have remembrances of yours,
That I have longed long to redeliver;
I pray you now receive them.

If it is not false that she has "longed long" to give them back, it is at least singular that she chooses the moment in which she is employed to betray to the two "lawful espials" the honest, inmost heart of Hamlet. Hamlet looks at her and says:

No, not I;
I never gave you aught.

Dowden interprets this denial of Hamlet thus: "As things were, Hamlet quickly learned, and the knowledge embittered him, that Ophelia could neither receive great gifts of soul, nor in return render equivalent gifts." There is an exchange of little tokens between the lovers, but of the large exchange of soul there is none, and Hamlet in his bitter mood can exclaim:

I never gave you aught.

Might he not have meant, "I never gave *you* aught?" It was not to *you* as you *are*, as I now know you to be; but to a creature of my imagination; a woman truthful, unselfish, ready to sacrifice all for the love she bore me, it was to *her* that I gave my faith, my respect, my adoration! To *you* I have never given anything.

Ophelia answers this in a speech which, as an example of the moral stone-blindness and the utter loss of all sense of justice that may befall crass egoism; as an example of the facility with which one can inflict the cruelest wrong and regard the poor wretch crushed and dying under the injury as the wrong doer, is, as far as I know, without a parallel.

In a tone of reproach she says:

My honor'd lord, you know right well you did;
And with them words of so sweet breath composed
As made the things more rich; their perfume lost——

Lost how?

Take these again; for to the noble mind——
Rich gifts wax poor when givers prove unkind.

The giver—Hamlet—unkind to her? Unkind to her, who had had no words or even gesture of pity for him in his deepest hour of misery; who had coldly, calmly, silently turned her back upon him in his utmost need!

I say the blind cruelty of egoism nowhere finds more complete expression than in this speech. It seems to me easy enough now to detect and understand the bitterness in the laugh with which Hamlet greets this speech and the almost savagery that characterizes his "Are you honest," etc. When Hamlet says later: "I did love you once," there is in her reply the prevailing tone of reproach and self pity. "Indeed my lord," I believed so? Oh, no! "You made me believe so." Is it any wonder that his manner and words are wild and harsh?

But even yet she has not completed the revelation of her true self. Her answer to his next question is a downright, unhesitating lie. "Where's your father?" asks Hamlet. "At home, my lord," readily comes her answer. Hamlet has discovered that her father is within a few feet of them, spying; and he now knows not only that this fair creature has lied to him, but that that lie is part of a plot somehow to entrap him.

Is it any wonder, I ask again, that his words are wild, contradictory, stern, harsh?

Think of it! This girl, young yet, whom he loved and trusted so absolutely, reproaching him with unkindness and gnawing his heart with the tooth of her ingratitude, charging him with untruth and lying boldly in the same breath; sighing reproachfully. "I was the more deceived," while at the very moment she was leagued in an act of treachery against him, an act of treachery of which she had made pretended prayer at God's altar a part.

As Hamlet, distracted, maddened, rages and paces to and fro, Ophelia is apparently somewhat touched, "affrightened," no doubt, as she had been once before by him, and as Dowden says, utters her piteous little appeals to heaven. And when Hamlet, plunged into the deepest depths of disappointment and grief by this last revelation of the heartlessness, falsehood and treachery of the being he had loved, finally rushed from her presence, she utters a lamentation, the last and strongest cry of pity being for Hamlet? no, for herself!

It is true she commences by bewailing the overthrow of Hamlet's mind, from which she soon passes to remembrance of his figure and his dress. As Dowden says: "In her lament Hamlet's noble reason, which is overthrown, somehow gets mixed up with the elegance of his costume, which has suffered equal ruin. He who was the glass of fashion . . . is a hapless lunatic." But she soon comes back to herself:

And I, of ladies most deject and wretched,
That sucked the honey of his music vows.

Oh, yes! It was very sweet to listen to his words of admiration and vows of love? "Now see," etc. That's where the real distress comes in; that *I* should "see" all this. And the final cry:

Oh, woe is me,
To have seen what I have seen, see what I see!

And so ends this terrible scene with this wail of self-pity.

HART CONWAY.

THE LAMBS' WASHING.

Last Tuesday, while the mercury was trying to see how far it could stretch itself, the Lambs descended upon Clay M. Greene's country place at Bayside, L. I., for their annual "Washing." About a hundred Lambs had the nerve to brave the hot journey down. When they arrived they made the washing a most lingering one. Somebody suggested a baseball game, and as it was too torrid on land, they played it in the water. Beer kegs served as bases and a rubber ball was used. It was lots of fun and very exciting for seven innings when De Wolf Hopper knocked a four-bagger and swam the bases at a ten-knot speed. This broke a tie and gave Mr. Hopper's nine the victory over Charles Bigelow's. Then the Lambs emerged from the water and for the rest of the day they took their wash internally. Some of the flock that went to the washing were Marshall P. Wilder, John Glendenning, Jefferson De Angelis, W. N. Gray, Van Rensselaer Wheeler, Frank Unger, Lionel Barrymore, S. W. Roach, Alfred Bradley, Eugene Cowles, J. S. Hiller and Cyril Scott.

At the Playhouses.

CASINO.—Florodora passed through the hot wave in triumph.

KNICKERBOCKER.—The Strollers has been shortened and improved.

MANHATTAN BEACH.—The Geisha was revived Friday evening.

GOSSIP.

Ben T. Dillon is ill with appendicitis at his Summer home at Chardon, O.

Edward M. Favor and Edith Sinclair are to star in Are You a Bluffer next season, under Gus Hill's management.

Walter Ryder and La Nova Kettler were married in St. Mary's, O., June 26.

Kenneth Lee and J. A. Waldron are collaborating on a five-act melodrama, to be entitled The Day of Judgment.

Alfred E. Aarons, who returned from Europe Saturday, says that he was engaged for The Ladies' Paradise, that he intends to produce at the Metropolitan Opera House, Sept. 2, Templar Saxe, Isabel Gordon and Lydia Wood, of the London [illegible] company, and Jos. Shaw Hall, Rich [illegible] and [illegible] Lowe.

Kate L. Wilson, assistant secretary of the [illegible] Institute, is [illegible] on a short vacation.

[illegible] underwent [illegible] last Thursday, at the hands of Dr. Coleman Curtis, a serious operation [illegible]. She has nearly recovered and is resting quietly at the Herald Square Hotel. Miss [illegible] played in My Lady last season.

THEATRES AND ROOF GARDENS.

Keith's Union Square.

Robert Hilliard and company head the bill, presenting The Littlest Girl. Second on the list are McIntyre and Heath in On Guard. Others are Louise Gunning, Pascatel, Hedrix and Prescott, Manning and Davis, the Three Keatons, Raymond and Caverley, Young and Brooks, Chalk Saunders, Moore and Lessing, the biograph, and the stereopticon.

Tony Pastor's.

The bill shows George Evans, Fox and Foxie, the Three Westons, Casey and Le Clair, Leah Russell, Hosmer and Ross, the Lawrence Sisters, Milt and Maud Wood, the Lola Vougere Trio, Olla Hood, Saunders and Burdell, Arlington and Delmore, the stereopticon, and the vitagraph.

Proctor's Fifth Avenue.

A section of the Proctor Stock company are seen in Lend Me Your Wife, introducing Charles S. Abbe, Beatrice Morgan, and Florence Reed. Sunset is the curtain-raiser. The vaudeville features are the Christoffersens, Norwegan dancers, who make their American debut, and new views in the American Cup Challenger series by the kalatechnoscope.

Paradise Gardens.

The additions to the list are Hale and Francis, and Trovollo. The others, remaining from last week's bill, are Gillett's dogs, Eleanor Falk, the Gainsborough Octette, the Toozoonin Arabs, the Molasso Salvaggi Troupe, the Three Yoscarys, the Three Avolos, the Three Merrills, Johnson and Dean, Satsuma, the O'Meers Sisters, and Edna Birchall.

Cherry Blossom Grove.

The new attractions are the Four Luken Brothers, Hickey and Nelson, Fisher and Carroll, and the Twin Andersons. The Four Emperors of Music return. Others, all holding over, are Harry Bulger, Hills and Silviany, Norma Whalley, Bedini and Arthur, Ernest Hogan, William Gould, Les Thereses, Madge Fox, Les Dumonds, Les Belles Cascadeuses, and a Marwig ballet.

Koster and Bial's.

The programme is again headed by Charmion, while others are the Four Madcaps, Post and Clinton, Campbell and Dare, Rita Curtis, Georgia Lingard, Rena Aubrey, Belle Gorion, the Glenroy Brothers, Pontifex and Sharpless, and Fisher and Dunn.

Madison Square Roof.

Last week's bill holds over almost intact. The attendance thus far appears to guarantee a full Summer season, and Lottie Gilson, "the Little Magnet," heading the bill, is just as magnetic as ever.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The Four Weston Sisters were headlined in their more or less indefinite act, which includes a number of assorted doings, none of especial importance, and winds up with a boxing bout, evidently enjoyed more by the sisters than by the audience. The Westons are undeniably clever, and would have better opportunity to make this fact known were they to get a version of their act that had some form and shape. George B. Alexander did a tramp monologue and sang a song to the accompaniment of scenery representing a church. He sings rather well and made a favorable impression, yet he might borrow a dictionary and glean therefrom the fact that the word "modern" is not properly pronounced "moderen." The church scene is decidedly pretty and effective. Lillie Western achieved her accustomed success in her excellent musical act, a specialty that never fails to go well. Ford and Dot West won popularity in their comedy sketch, which has its faults, but is full of vim and bounce and keeps the people in good humor. Nelson and Milledge earned a store of hearty laughs for their amusing work in the ludicrous act, Glass Put In, which is a capital specimen of its class, except for a somewhat light-weight finish. Loney Haskell waxed immensely popular in his entertaining monologue. Frank O'Brien was successful, too, in a similar line of entertaining. Howe and Scott created a large amount of merriment in a good Hebrew specialty. The others, all running well in favor, were Bailey and Vokes, Fostelle and Emmett, Nelson and Crane, Daniel J. Harrington, Frank B. Poynton, and the vitagraph. Warm weather business.

KEITH'S UNION SQUARE.—The feature was the first production in vaudeville of Victor Mapes' one-act Japanese play, A Flower of Yeddo, which had been seen here before at a dramatic school matinee and which is alleged to have been performed in Paris by Constant Coquelin. The story of the thing was told in THE MIRROR upon the occasion of its earlier local presentation. A mistake had been made in announcing that the piece was comparable to Madame Butterfly, for this excited rather high anticipations that were sadly disappointed. It is a pointless, inconsequential little play, false in purpose and quite superfluous, beside being quite unfitted to the taste of vaudeville audiences. Moreover, it is written all or nearly all in verse, apparently an insurmountable barrier to success in a new play of these times unless upon a classical subject. N. I. Jelenko, who played the principal role, that of a Japanese poet, was extraordinarily bad in the part and contrived to quite lose the meaning and intent of the few neat scenes that fell to his share. He read the cumbersome verse with particular stress upon the rhymes, which were offensive at best and had been better unemphasized, and he played the whole part without a single alteration of tone, absolutely without color and with small grace or feeling. Grace Gibbons, the leading woman, ran away easily with the honors, acting with great fineness and intelligence, and managing nearly always to cover up the clumsy rhymes that she, perforce, must speak. She was pretty, too, graceful and dainty and went far toward saving the day. Whatever applause there was at the end of the performance belonged solely to her. Edith Fassett and Nettie Bourne played two other roles tairly well, but could not overcome the sombreness of the suppositious comedy. There was provided a very likely setting, and the stage-management, what there was of it, was commonplace and uneventful. There are so many good acts in vaudeville that it seems purposeless to introduce new ones that are not clever or entertaining and have no place in variety bills. Sam Edwards loomed up in a monologue and won hearty applause for a rather long line of diverting talk. McIntyre and Heath returned to their act, The Man from Montana, which never was their best, but which is amusing enough at that and pleased the patrons hugely. A large share of favor went as usual to Dixon, Bowers and Dixon for their familiar, but ever entertaining, rube acrobatic act. There is nothing better than this specialty in its line, and the people awarded to it the customary stipend of applause. The Howard Brothers banjoed adroitly. John Keefe furnished his quaint Yankee monologue, the Folly Trio held attention in a lively comedy sketch, Adams and Bennett did terrible execution with some quick-fire conversation, and Kelly and Adams delivered about the worst imaginable sketch, which involved some aimless Irish talk by the man, some dancing and some wonderful handling of the English language by the woman, who made use of such expressions as "You done splendid" and "Whoever seen a man make love like that?" There is no excuse for such illiterate talk on the stage, and there is even less when it occurs in an act utterly without merit. And, for some inscrutible reason, this dreadful affair had a first-rate place in the bill. You never can tell. Others were Madge and Morton, who scored handsomely in their fine instrumental work; Milt and Maud Wood, the Rosseau Brothers, Harry Brown, the biograph, and the stereopticon. Good business.

PROCTOR'S FIFTH AVENUE.—The only New York house of the Proctor circuit remaining open offered a section of the Proctor Stock company in Pink Dominoes and Our Bitterest Foe, both of which had been seen before at other of Mr. Proctor's local theatres. Again excellent work was done by Charles Hawkins, Ralph Dean, George Friend, Lucille Flaven, Carol Arden, Bessie Lestina, and Estabrook Galloway. In the vaudeville department William Calhoun retailed a passable monologue, Walter Hyde scored in his violin tricks, Charlotte Dandridge sang agreeably, De Liste introduced some neat juggling, and Hillard and Wallace put in a pleasing musical act. The kalatechnoscope and the travel views were on deck as usual to good purpose. Warm weather business.

MADISON SQUARE ROOF GARDEN.—This roof was reopened last Wednesday, under the management of Harry Hammerstein, after having remained closed for nearly two years. It has been always one of the prettiest, coolest and most comfortable of roofs, and the big audience present at the reopening seemed to be unanimous in rejoicing that it should be again in the running. Lottie Gilson, magnetic as ever, was the chiefest entertainer and sang three songs in her accustomed capital style, enunciating with her always delightful clearness and making her every word perfectly heard at even the remotest sections of the roof. Miss Gilson herself was much more congenial than were the songs she sang, the first of which were in far better taste omitted and forgotten. James Thornton dealt out one of his illuminative dissertations and got away with a big share of the approval. He had some new monologue matter and a capital medley of his own popular songs. He has moved the location of his hotel story now to New Jersey. It used to be somewhere in Ohio—Bucyrus, unless memory fails. But maybe Mr. Thornton has it in no longer for blithe Bucyrus, and the fair name of New Jersey is ever any one's legitimate prey. Vera Aymar, a new recruit for vaudeville, sang several songs in splendid fashion and made a most engaging appearance. Her hit was a thoroughly honest one, on merits, for there were no programmes and she was unknown to the audience. But she caught them from the start. Edwina danced daintily and recorded a distinct success, as did also Adele Purvis Onri in her fine act on the revolving globe. The Alsatian Four sang well and offered some eccentric dancing that pleased the people. Swift and Huber entertained excellently in their quaint musical comedy act, and Boyce and Wilson got off with like popularity in black-face talk and dances. Louis M. Granat went high in favor for his remarkable whistling specialty, the Revere Sisters contributed a neat turn with songs and dances and pretty Japanese dresses, and little Tsudo was applauded for his difficult balancing feats. Unless indications mislead, the rejuvenated roof should enjoy a prosperous season and set up Harry Hammerstein in a firm managerial position.

NEW YORK.—The warm weather got in its work on the indoors performance here and the attendance, which had formerly occupied the attention of a bunch of vampire speculators, fell off to such an extent that the house closed on Saturday indefinitely. Probably it will be reopened in August or September with pretty much the same programme, The King's Carnival and a vaudeville olio. Perhaps by the time of reopening some new jokes may have suggested themselves to the author of the burlesque, and it is a sure thing that any effort in this line would be gratefully appreciated by the audiences. The olio last week showed Madge Fox, Gehrue and Ford, William Gould and chorus, and a Marwig ballet.

AMERICAN.—A fair bill was put on to almost no patronage during the early part of the week, the patronage gradually becoming lesser as the days went by, until on Friday Manager George A. Blumenthal acknowledged defeat and the roof, with what was graciously and flatteringly called its "rose garden," went out of business again. The American roof never has been, and probably never will be, a winner. Its location is such that it cannot possibly attract the crowds that patronize the similar resorts in Broadway or nearer to that great thoroughfare. It had practically no chance this time against its stronger and already thoroughly established competitors. Roof-garden audiences are seldom inspired by anything but the purpose of keeping cool. They do not care a jot about the bills. They simply yearn to get away from the superheated pavements and the probably still hotter hall bedrooms, and they are willing to pay for the chance to inhale pure air for a few hours. But they would much prefer to exercise their powers of inhalation on the roof spaces of Broadway. The Eighth Avenue contingent are inured to the burlesque output of Miner's Eighth Avenue Theatre, and they have no use for a rose garden. And a rose by any other name would smell just as sweet in Eighth Avenue as elsewhere. It was not the fault of the performers that the entertainment drew almost no one. It was absurdly and inefficiently advertised. Only a clairvoyant would have known that there was a performance on the American roof. There was trouble most all the week, trouble with the musicians which resulted in piano accompaniments by Ben Jerome, trouble with bill posters and in pretty much every department of the enterprise. Artie Hall and Attie Spencer were previously announced as the headliners for last week, but neither was in the bill circulated on the opening night. The programme in question listed Frederick, Myrtle Tressider, Frankie St. John, the Yale Duo, Maceo, the Countess von Hatzfeldt, Libley, Trayer and Bruno, Louis M. Granat, the McCoy Sisters, Edwin French, and the vitagraph.

CHERRY BLOSSOM GROVE.—The chief newcomers were the Three Brooklyns, "direct from Europe," who vented a distinctly ordinary musical act, landed to the guards with the sort of comedy that makes one yearn to go down to the nearest pier and drop off. Their conventional make-ups serve no purpose and are not funny, though no doubt they are meant to be, and their comedy business would probably drive a horse off the roof if an equine could get up there and survive the insufferable heat of the elevators. It was a distinct relief when this act was past and gone. Edyth Palmer, another new member, sang a few songs very well and looked exceedingly charming. Carl Marwig sprang a new ballet, The North Star, which had as small excuse for its title as any of his ballets have, but which was exceedingly pretty all the same and pleased those persons who like such things. The especial hit was made by Marion Winchester, who danced uncommonly well and looked just as well as she danced. She is very clever in the difficult toe dancing and happily contrives to accomplish this work without the appearance of suffering, a fault that most toe dancers either acquire or affect. Probably toe dancing is more or less painful at times, but why do it at all if it is necessary to impress an audience with a notion of horrible self torture? Miss Winchester looks as if she really enjoyed it herself. The rest of the bill, all holding over, included Les Belles Cascadeuses (who do a most unnecessary and generally bad dance), Norma Whalley, Les Thereses, Harry Bulger, Ernest Hogan, Bedini and Arthur, Dan McAvoy and chorus, Dorothy Morton, Reno and Richards, Little Tich, Madge Fox, William Gould and chorus, Les Dumonds, Gehrue and Ford, and Les Malatzoffs. The act of Bedini and Arthur, a capital bit of juggling and comedy, was once again seriously injured by imperfect setting and worse stage discipline, which permitted chorus girls and others to loiter about the side in plain view of the audience during the performance. Business very large.

KOSTER AND BIAL'S.—The particular novelty was proclaimed to be the Four Madcaps, programmed in a somewhat polyglot manner as "acrobatique dancers." These turned out to be a quartette of young women who went through an ordinary stage dance, suggesting sometimes the French quadrille and at other times the Harlem hop. They did a few regulation steps and rounded up with a pictorial pose in which one young woman was held up in the air by the others. This, no doubt, was supposed to be a thrilling and captivating climax. But it wasn't, and the whole act could only be classed as commonplace. Charmion remained as the headliner on the roof of evenings and went as well as ever with the multitude in her disrobing act. Carrie Behr came on at short notice and scored in her neat singing act, although the orchestra didn't appear to be led with a view to assisting her. This circumstance may have been accounted for by the fact that Bessie Taylor Hickey, who sings coon songs with a New England twang, objected to a certain place in the bill and Miss Behr took it. Now, the leader of the orchestra was Mrs. Hickey's husband. At the end of the week, however, Mr. Hickey became no longer leader of the band, and Albert Egner was installed in his place. Price and Schear did a good musical act that pleased the populace. Grace Vaughn sang nicely and with good effect. The Glenroy Brothers contributed some startling and telling developments of the gentle art of boxing. McNamee modeled clay with facility and dexterity. La Petite Riba sang and danced excellently, and Mlle. Latina, and Dereda and Breen held over. Performances, as during the preceding week, were given on the roof of evenings and in the theatre afternoons. Good business.

PARADISE GARDENS.—The only newcomers were the Five Nosses, who appeared second in the bill, when the house was slim, of course, and yet made a hit in their beautifully variegated musical act with all its special scenery and tasteful costumes. They play uncommonly well on sundry instruments, and even the erratic leading of the orchestra couldn't injure the effect of their act. Especially admirable is their work on the saxaphones, and this was rewarded by liberal applause. The Three Merrills returned after a few weeks' absence to deal out their sensational cycling stunts, which went as well as before and as usual puzzled every one who had an idea about what is possible awheel and what is not. Several of their tricks stand alone in seeming impossibility, and it will be prudent for other cycle tricksters to see their work and try to tie these particular efforts, if they can. The one Merrill who climbs up a long flight of stairs on one wheel with only a handle bar probably will wait a long time before he will have the honor to see a successful imitation of his work. Otherwise the bill was mostly all held over from the preceding week, suffering only the loss of its best acrobatic feature, the splendid act of Caswell and Arnold. The holdovers were Satsuma, Hayes and Healy, the Molasso Salvaggi troupe, the Three Yoscarys, the Gainsborough Octette, Johnson and Dean, Gillett's dogs, the Toozoonin Arabs (some of whom don't look as if they ever saw Arabia), Eleanor Falk, the Three Avolos, and Edna Birchall. Big business.

A DIMINUTIVE COMEDIAN.

Buster Keaton, pictured above, is the small son of Joseph and Myra Keaton, and his appearances with them in vaudeville have been hailed with much praise from press and public. Buster is a nickname, of course, for the young man's actual cognomen is Joseph Frank Keaton. He was born on Oct. 4, 1895, at Piequa, Kan., and the name Buster was conferred upon him by the members of the company with which his parents were then touring. So Buster it is still and, diminutive as he is, he has lived up to the title. The name has clung to him, and he finds it an admirable one under which to exploit his work in vaudeville. Buster made his initial stage appearance at Easton, Pa., on Oct. 23, 1899, and his imitations and burlesques were a hit from the start. Since then he has been seen with his parents on the Kohl and Castle, Hopkins, Keith, and Proctor circuits, and at Tony Pastor's and other principal theatres. The tiny comedian is perfectly at ease in his work, natural, finished, and artistic, and his specialties have proved a fetching addition to the favorite act of the Keatons that is known all over the land by its title, The Man With the Table. The Keatons are playing at Keith's, New York, this week.

PRAISE EXTRAORDINARY.

Billie Barlow opened at Pietermaritzburg, Natal, on May 17, and the next day the *Times of Natal* contained this extraordinary outburst of praise, quite one of the most remarkable examples of unlimited enthusiasm within record:

"For the first time in the history of the country a genuine bright particular star of the London music hall firmament twinkled within the orbit of the Natalian's vision range. For the first time many Natalians had an opportunity of seeing and hearing one of the queens of the halls, and of forming some idea of the sort of thing that managers pay £150 a week for, that the jeunesse doree of the Strand squanders bouquets and suppers on, that the pit and gallery worship with clamorous deification, to the wonderment of the level-headed. Billie Barlow is a little woman, with no claims to beauty, with a voice that could be outclassed in a dozen Maritzburg drawing-rooms, and yet she can send an audience stark staring mad with uncontrolled enthusiasm, as she did last night.

"There are many things that words can never adequately describe, and chief among those is the witchery of a woman, and particularly of such a woman as the dainty butterfly creature who last night held five hundred men in the hollow of her hand, and played with them as the skilled musician plays with the keyboard, inspiring them with wonder, admiration, amusement, and tantalizing expectation in such rapid succession that the result was a wild, chaotic whirl of exquisitely pleasurable sensation. And the wonder of it all comes afterward, when one seriously inquires how is it done? The words of her songs are by no means brilliant, the music of the most catchy commonplace, and yet she ravished the audience with her nonsense. Her queer little mezzo-soprano and her velvety purring speaking voice with its thrilling vibrants, give an indescribable charm to her lightest word, and, above all, comes the marvelous gesture, whose efficacy no words can convey the feeblest idea of. One turn of her pretty finger, one sweep of her shapely arm, and you had a chapter of emotion, a column of description, and it is not until that has been seen and the thrilling sensation felt that one can realize what it is to be under the magnetic spell of such a siren.

"Phlegmatic, unenthusiastic Maritzburg fell captive last night before Billie had been on the stage half a minute. To say that the audience applauded vociferously is to use feeble language. The house simply let go. It shrieked, howled, and roared itself hoarse, and made such a ridiculous exhibition of itself that nothing could excuse except the presence of the little woman on the stage."

TOM LEWIS ROBBED.

Tom Lewis, of the firm of Lewis and Ryan, was the victim of a thief who visited his room in the Hales Hotel, formerly the Bixby House,

VAUDEVILLE. VAUDEVILLE.

MR. and MRS. **JIMMIE BARRY**

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"The Southern Singer."

Unsolicited Criticism.

Amusement seekers who have begun to tire of the "coon song craze" should visit Keith's this week, and hear Clarice Vance, a tall, willowy young woman, a Southerner by birth, and who has a natural dialect that is as mellow and pleasing as that of the real colored singer. She sings coon songs in a manner that almost makes them classic.—*Boston Transcript.*

George Fuller Golden

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OF THE WHITE RATS OF AMERICA.

HELENE MORA

OXFORD, TIVOLI, CANTERBURY, London—then Moss and Thornton Tour until Christmas. Return to America, Jan., 1902.

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VERNON THE VENTRILOQUIST.

"Vernon at Brighton Beach made a hit with his figures; the Stuttering Boy, as usual, carried off the honors. He has an effective finish, and is certain to gain an encore."

"Oncor" said that.

Manager Grover said, "*a real hit,*" and handed me contracts for Sept. 1. I wunder w.

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Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Strange Boy," for Howard and Bland; Wesson and Walters in "Her Beauty Doctor"; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "The Financial Question," for Beatrice Moreland; "The Mystery of the Marriage," for Henry B. Quey; "Miss Ambition," for Ollia Thomas; "The New Minister," for Mack and Elliott; "An Amer. Duke," for Mr. and Mrs. Tony Farrell, and many others. For terms on sketches, monologues, etc., address

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Next season in WILL M. CRESSY'S Scenic Production,

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They have all played the Orpheum Circuit, but the original

JOSEPHINE GASSMAN

and her three Pickaninnies, after their first performance, were re-engaged for five more weeks in California in their new act, Mamma's China Twins. Open time commencing June 10th. Address all communications to
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JOE, MYRA and BUSTER.

At Keith's Union Square, New York City, this week; Keith's, Philadelphia, week of July 15. Have July 22 open. All open com. Aug. 12. Just the act for Parks and Fairs. All action. Address
JOE KEATON, *The Man With the Table.*
Now we are all right, we had our *Boom.*

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Time Filled to June, 1901.
Direct Plaza, Brooklyn, N. Y.

I write **SKETCHES** for Vaudeville work.

Generally have one or two on hand.
M. B. LINCOLN, P. O. Box 34, Brooklyn, N. Y.

in Boston last week. Mr. Lewis lost his watch, cream, locket and other goods, valued at two hundred and fifty dollars.

HOW THE DETROIT AVENUE WAS OPENED.

The Avenue Theatre, Detroit, one of the largest and handsomest theatres in the West, was opened on about 17 as recited in THE MIRROR'S correspondence columns. Alfred E. Nash and Co. are the lessees and Harry H. Lamkin, a gentleman of many years' experience in Toronto, Buffalo and Rochester, is the manager. A great deal of money was spent in giving Detroit a creditable amusement resort, and the horizon looked clear and promising, so far as success and friends in and out of the business went. "Friends in the business," writes the Avenue's press representative, "came to Mr. Lamkin and said: 'We are glad to have you with us—success to you! There is room for two houses. We'll be friends, etc., etc.'

"After the announcement of the opening bill had been made in the Detroit press, and at an hour when failure to give a performance meant disaster, telegram after telegram was received by Mr. Lamkin—all cancellations from people booked to appear. Had it not been for the shrewd and hustling qualities of M. S. Robinson, of Buffalo, and Manager Lamkin, it is safe to say that the 'friends' would have given us the one-act travesty, Mr. Frost from Frostville, for a headliner. But instead the gaps were filled by clever people, a special train from New York being used. The best vaudeville bills Detroit has ever seen have been given and the standing room sign is out at every evening performance. We are confident that our 'friends' have heard a sickening thud. The whole deal was explained to the public, always a just referee when called upon to give a decision in cases of persecution and crookedness, and it is safe to say that our 'friends' have given us a boost instead of the intended kick."

This was Mr. Robinson's explanation at the opening performance: "There is in this country a Vaudeville Managers' Association," said he. "This is an independent house, as well as the one now building in Buffalo. Our friends and brother managers of the Vaudeville Managers' Association have become a little jealous and are already throwing stumbling blocks in the way of the management of this house. We have received a telegram from Rose Coghlan stating that she was unable to leave New York because of a sprained ankle. Zeb and Zarrow telegraph they cannot come, while the Carl Damann Troupe telegraph to say they have met with an accident. I am informed and can prove if necessary that these people have been tampered with. I do not mean that Miss Coghlan has been persuaded to stay away because her salary here was to be $700 a week. But in the other cases I am sure that the people have been tampered with."

George Fuller Golden, who was in the second week's bill at the Avenue, said from the stage: "Ladies and Gentlemen: When you patronize the Avenue Theatre you are giving a helping hand to vaudeville, the dramatic profession and fair play—the latter the cornerstone of our great and glorious republic, for if there are a people on earth who will not countenance usurpation, coercion and crookedness, those people are our own patriotic Americans, God bless them. There is a syndicate or trust that is doing everything in its power, foul or fair, to kill this theatre. I am proud to be a member of a society in New York city that includes in its membership one thousand of the best artists in this profession. We are sworn to protect the independent managers and we will do it until the last, regardless of the threats of the insatiate to deprive our families and ourselves of bread. For the greed of the glittering octopus, with its tentacles is trying to bind us hand and foot, but with God's grace and the public's assistance we will teach them the true definition of the word failure."

WHAT THE RATS ARE DOING.

The week's excitement with the White Rats is the outing that is going to happen next Sunday. The scene of the celebration will be the classic spot known to fame as New Dorp, Staten Island. The procession will move from the Staten Island ferry, at the foot of Whitehall Street, at 10 o'clock Sunday morning. It will proceed thence by ferry to the island aforementioned and, once arrived there, will advance upon New Dorp where, by all promises, there will be great doings. Sundry good Rats have already volunteered to donate edibles, and it looks as if a glorious picnic would be inevitable. There is much talk of a bunch of games and sports that may be forthcoming, and considerable interest attaches to a prospective baseball game. It is alleged that no one who knows anything about the noble game will be suffered to participate, and that John P. Hill, who is said to know less than is possible about it, will act as umpire. It is feared, of course, that some "sleepers" of great intimacy with the national game may ring in, but it is probable that any one who develops extraordinary talent in the way of successive three baggers or running fly catches will be disqualified. The batteries have not been named as yet, but it is assured that the batsmen that go up against any of the possibly numerous pitchers must be prepared to take their lives in their hands and should carry at least some accident insurance. All Rats in town or near town will do well to show up at South Ferry at 10 Sunday A. M.

There has been a lot of outside talk about how and where the Rats' relief fund has been expended, and they have issued now an itemized statement showing the actual distribution of the sum of $5,025 in this department.

The Rats playing Buffalo last week held a "scamper" there on Friday at which the Big Chief, George Fuller Golden, presided.

The White Rats of America were incorporated at Albany on July 3. The directors are George Fuller Golden, Mark Murphy, Thomas Lewis, Martin Fuller, Samuel J. Ryan, John Russell, Frank D. Bryan, Robert L. Dailey, Thomas A. Gillen and James F. Dolan, of New York City.

THE VERNONS REVIVE AN OLD ACT.

'Tis wisdom to have a "thing or two up your sleeve," even a discarded act. Jess Vernon, the ventriloquist, thinks this an axiom that should jaunt down the ages. He and his wife were booked by Joe Vion to play a club at Bay Shore, L. I., last week.

The dummies that they use in their act were treated to a free ride over the railroad instead of being put off at the proper station. The Vernons reported on time and waited until the last moment for their talkative wooden family. The other performers on the bill were in the same predicament. Joe Vion carefully tore his locks in a fine managerial rage and endeavored to explain to the Entertainment Committee.

Of all concerned the Vernons were the least complussed. A mind reading act that they had done years ago was recollected and quickly rehearsed. It proved most effective and made such an impression on the grateful Vion that he booked it for the following week at another club.

THE PRUDENT BEAUX AND BELLES.

The Beaux and Belles Octette have gotten out a very pretty little folder that gives their bookings up to the time when they will sail from here, on Jan. 6, to open at the Wintergarten, Berlin, with five months to follow in St. Petersburg, Moscow and Vienna. The Octette, as recorded in the folder, comprises Marguerite Arden, Clara Brown Marion, Grace Buell, Bessie Claytone, Homer Mason, Charles Gould, James Tullar and Jack Mason, with Mina La Stelle as an extra. But also, it appears from the folder, that the Beaux and Belles, besides being exceedingly pretty and dainty and clever, as every one knows, are likewise prudent to a degree perhaps unpublished before. For, it is told in the folder, not alone that Homer Mason is "personal representative en tour," but that Madame Nathalie Crouch is "chaperon en tour." Verily, vaudeville is getting away ahead of the legitimate when it provides a chaperon for a company.

STREET FAIRS AND CARNIVALS.

The Spokane, Wash., Interstate Fair and Elks' Carnival will be held early in September. H. Bolster will manage the fair, while the Elks' Carnival will be under the direction of E. F. Clipson.

The Alton, Ill., Commercial Club have made arrangements to hold a street fair and carnival Aug. 19-24. J. A. Duffield is secretary and treasurer of the club.

VAUDEVILLE JOTTINGS.

Charles Leonard Fletcher produced an entirely new monologue at the Wonderland, Detroit, last week, being his second engagement at that theatre this season. The new act proved a distinct hit. Mr. Fletcher will open his first Pacific Coast engagement at the Orpheum next Sunday in San Francisco. Mr. Fletcher has written a new act for Mlle. Azara, entitled The Queen of the Nile, which he will produce for her in Chicago next September, using special scenic and mechanical effects.

Belmont and Weston have dissolved partnership. Mr. Belmont will join hands with Bobby North next season in a new act.

Julia Earle, of the Valentine Stock co., Detroit, will enter vaudeville next season with a new sketch.

Arthur Hoops denies the report that he is going into vaudeville.

The Misses Delmore and co. made so much of a hit at the Electric Park, Baltimore, last week that Manager A. Fenneman at once re-engaged them for this week at an increase of salary.

Hattie Delaro and co., presenting The Little Rogers Brothers, made a hit, opening July 1 at the Boston Music Hall. The musical numbers were demanded over and over again. Miss Delaro repeated the success that she made in Boston while in comic opera some time ago.

Charles Moreland, Minnie May Thompson, and Maude Amber were at Sans Souci Park, Chicago, June 30-July 6. They are at Forest Park Highlands, St. Louis, this week.

Dolan and Lenharr have signed with Hyde's Comedians for next season. Hayes and Healy have signed with the same company.

John G. McDowell is playing at the Chicago Opera House this week.

Marie Dressler resigned from the cast of The King's Carnival at the New York on Wednesday, alleging quite truthfully that it was too hot to work. Edith Mozer replaced her. Adele Ritchie also resigned last week, being ill.

Stuart, the male Patti, will return from Europe in a few weeks to open at the Paradise Gardens.

The Elinore Sisters have issued a neat circular just to show how well the foreign papers spoke of them.

James F. Keely and Dorothy Kent have signed with the Empire Vaudevilles for next season.

Edward Esmonde has photographically reproduced THE MIRROR'S notice of The Soldier of Propville when played at Hurtig and Seamon's by himself and wife.

Sheehan and Kennedy are booked solid until Sept. 16, when they will open in their new farce-comedy, A Tipperary Christening, at Jacobs' Theatre, Elizabeth, N. J. Their time is nearly all filled in popular priced houses. Ramsdall and Ashner have written the comedy and it will be managed by James F. Wood and Edward J. O'Connor.

Baby Abbott, four years of age, who scored with the Aubrey Stock co. (Eastern) last season, is filling a few weeks in vaudeville on the Casey Park circuit. The cottagers at Lake Pleasant, Mass., presented to her, July 4, a large floral piece as tall as herself. Station Master Bert Streeter, of Lake Pleasant, made the presentation speech. This week she plays Palmer, Mass., with Hartford, Conn., following.

The Garrity Sisters are going with Weber's Dainty Duchess co. next season.

Fred E. Mortimer, not Charles Mortimer, is managing Boom's Manhattan Vaudeville co. in the New England parks.

Jolly Zeb, of Zeb and Zarrow, writes that Manager Frank T. Merritt, of Don't Tell My Wife, has purchased a half interest in their spectacular comedy, Zig-Zag Alley, which will open next year.

Seneeal, the foot juggler, has completed a successful tour of the Casey park circuit.

Between the acts of Haverly's production of Sherman's Phantasma at Glen Echo Park, Washington, there are vaudeville acts by Charles H. Sheffer, Fayida, Fred May, John W. Early, and the Havilands.

Manager Murdock, of the Chicago Masonic Temple, has announced that he has booked a stellar vaudeville attraction at $1,500 for Aug. 4-10, and he has asked the citizens of Windytown to guess whom it may be.

Louis M. Granat is playing at the Madison Square Roof Garden for the season, and is also officiating as stage-manager.

Sydney Grant and Elsecta opened at the Chicago Masonic Temple June 23. Two days later they booked eleven weeks with George Castle, Martin Beck, and Sam Gumpertz. This week they are at the Chicago Opera House.

Blanca Lyons, the Canadian violinist, appeared for the first time at the Cherry Blossom Grove on Sunday evening and scored a hit by her beautiful playing.

Oscar Hammerstein, it is said, means to put on straight vaudeville at his Victoria Theatre after the run of the Russell Brothers next season.

Mr. and Mrs. Abe Leavitt (Lottie Elliott) and their son, George, are summering at their mountain home, Griffin Corners, N. Y., up in the Catskills. They have as guests Mrs. Ben Leavitt and family, Morris Leavitt, and R. H. Brock. Matt Woodward visited them July 4 and read the new burlesques that he has written for the next season of Manager Leavitt's Rentz-Santley co. The Leonards are stopping nearby, and all are enjoying straw rides and trout fishing.

Tony Pastor and a co. are announced to reopen the Chicago Olympic on Aug. 26.

Frank Girard, of the Bison City Quartette, and Kitty Miley, late of the City Sports, were married in Baltimore, Md., on July 6.

Arthur Bocuni, who has recently closed a successful season with The Evil Eye, has been engaged by Joseph Hart for Foxy Grandpa, which is booked to open at Atlantic City July 22.

Pauline De Vere played Lagoon Park, Cincinnati, to much success in Dorothy Studebaker's place, who was billed as headliner, but who had to cancel on account of serious illness of her mother.

Roster of J. W. German's International Vaudeville co.: Rhonds' Marionettes, the O'Brien Trio, the three Leliotts, the Carrolls, the Anderson Quintette; J. Waldo Connelly, pianist; Harry D'Esta, manager.

Madge Lessing opened yesterday in vaudeville at the London Alhambra, assisted in her songs by a chorus of six girls.

Dan McAvoy left town last Thursday to join his wife, Jessie May, who is seriously ill at La Salle, N. Y.

Mrs. F. F. Proctor, wife of the manager, was very ill last week at her home, Larchmont, N. Y., and Mr. Proctor was with her constantly.

Dorothy Studebaker was called to Oakland, Cal., last Thursday by the illness of her mother.

The new Summer resort, Newman Spring Villa, N. J., near Red Bank, controlled by the Ince Amusement Company, opened on Monday, July 8, with an excellent vaudeville bill.

Edgar Foreman and Julia West, who sailed on the *Umbria*, will fill nine weeks at the London music halls, returning in time to open Sept. 23 in A Ragged Hero.

"Little Elsie" Janis has just refused a starring proposition for next season, and signed for the company of headliners entitled the Empire Vaudeville co.

The Frederick Brothers and Jessie Burns, in their musical act, are one of the drawing cards at Keith's Theatre, Philadelphia, this week.

The floating roof-garden on the steamer *Grand Republic* began its Summer season last week, and the hot weather gave it a grand send off. A good vaudeville bill was in evidence on the boat, and they have now arranged to make a Harlem landing.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Chicago Opera House: Bill 7-13: Mrs. Felix Morris and co., Sydney Grant, Amelia Caine, Edward Reynard, Naomi Ethardo, John G. McDowell, Mamie Davis, George Ripley, Monroe, Mack and Lawrence, Smith O'Brien, Clara Langley, Ferguson and Mack, the Dengons, the Two Branigans, the Musical Macks, McFarland and Murray, and Linton and McIntyre.—Masonic Temple: For 7-13: Cecelia Loftus, Lew Sully, Maude Courtney, Cragg Family, the Deonzo Brothers, the Whiting Sisters, and Dunn and Avondale.—Ferris Wheel Park: Bill 7-13: Techow's cats, De Hollis and Valora, Frank E. Hall, Martin, Eddy and Sutherland, the Constantine Sisters, the Hadibura Family, Harvey and Moore, and Claudine Riley.—Sans Souci Park: For 7-13: Seymour and Dupree, Matilda, Herr Granada, Murphy and Allen, Mallory Brothers and Brooks, the Lundgrens, and Charles G. Johnson.—Chutes: Bill 7-13: Leon Sisters, Du Velvatto, Stanley and Kraus, and Wolf and Sartelle.—Orpheum: For 7-13: Al. Hovert, Will J. Cook, and Kerns and Cole.—Trocadero: Bill 7-13: Rawson and Baisley, Pierce and Williams, Carmencelle, Mr. and Mrs. Carl Carter, and Marie Rogers.—Item: Mr. Fischer, formerly of the old Star Theatre, is now with Fulton and Mlaco's Trocadero.

PETER F. REYNOLDS.

BOSTON, MASS.—J. H. Gilmour's vaudeville debut is the feature 8-13 at the Music Hall. He appeared in a one-act play called A Second Wooing, and had excellent support in Marion Pollock Johnson. Fatmah Diard remains one more week, as do the bicycle polo players, led by Captain Gordon. The other features of the week are Alice Pierce, James Aldrich Libbey, Katherine Trayer, Gus Bruno, Sharp and Flatt, Prevost and Prevost, Stella Lee, Manley and Rose, Whitelaw and Howard, Kooma Swame, Waldo Whipple, McCone and Grant, Latina, and the vitagraph.—Marion P. Littlefield remains as the soloist with the symphony orchestra players at Keith's 8-13, and A. L. Guille will follow. The other features of the week are Harrigan, Mr. and Mrs. Alfred Kelcey, Bryant and Saville, Dixon, Bowers and Dixon, Markey and Stewart, Kit Koster, Howley and Leslie, Ryce and Inman, Tommy Baxter, and Grant and Grant, not to speak of the living pictures.—In the olio with the stock co. at the Palace 8-13 are the Vedmars, the Emar Trio, the Lavignes, Will McRoble, Annie Carter, Alice Leslie, and Minnie Rinehart.—At Austin and Stone's 8-13 the bill includes Wohema and Dierkes, the Caporal Brothers, Belmont, Height and Height, Professor Merck, Wesley and Corinne Morris, the great Richards, Grayson Sisters, the Whitneys, Forepaugh and Sheehan, Bert Hale, Ellis and Raymond, Dottie King, the Robbins Sisters, and George L. Platt.—Out at Westwood Park, Annie Wilmuth is one of the leading features 8-13, with the Loselles, the Four American Trumpeters, and Chalk Saunders.—Kilpatrick, the automobilist, remains at the Point of Pines 8-13, with the Bicknells, Ben Riggs, Ed and Josie Evans, Hal Stephens, and Derenda and Breen.—The Otts are the leading features at Crescent Gardens 8-13, and others in the bill are James Dunn, the California Trio, and Forest and Danforth.—At Norumbega Park, Winona and Banks Winter, the Lucados, Armstrong Brothers, Belle Hathaway, and the Elinore Sisters furnish the vaudeville 8-13.—At the new rustic theatre on Medford Boulevard the bill 8-13 includes the Martine Brothers, Murphy and Andrews, Julian Rose, the Three Leliotts, Alice Raymond, and the Komograph.—Item: They are going to try an innovation at Music Hall with a petite opera co. to produce operettas and one-act pieces from the French and German. The principals are Grace Orr, Sylvester Cornish, Grafton Baker, and Henry Leoni, with Max Hirschfeld, will lead.

JAY BENTON.

PHILADELPHIA, PA.—Keith's Theatre, in spite of the heat of the past week, attracted large business. The announcements 8-13 are: Smith and Cook, La Neva, Willard Simms and Aimee Angeles, the Folly Trio, Frederick Brothers and Burns, the Olympia Quartette, Watson and Ferguson, Arminta, Augusta Glose, Nesson, Beattie, and Nessen, and the biograph.—The following bill is offered 8-13 at the Auditorium Pier, Atlantic City, N. J., under management of William Dockstader: The Beaux and Belles Octette, Francesca Redding and co., Lewis and Ryan, and the Finneys.—The Iron Pier, Cape May, N. J., under management of Gus W. Hogan, offers 8-13: Montgomery and Pearl, Reynolds and Clark, the Lees, Daily and Paine, Billy Raynore, Omelia, and May Wentworth.—At Chestnut Hill Park 8-13 are Benzetta and Belair, Strouse and Smith, and Lombardo's Rossini Band.

S. FERNBERGER.

BUFFALO, N. Y.—The new Academy of Music, completely rebuilt on the site of the old Academy, was opened by Manager M. S. Robinson 1. It is a beautifully decorated little theatre, the walls of bright red with yellow stenciled borders, pretty pictures and designs in gold leaf and harmonious colors around the proscenium arch and the boxes, and a lavish display of beautiful mural decorations. The floors are all of cement and everything is fire proof as far as possible. A commodious entrance lobby tastefully decorated and filled with palms and an artistic ladies' parlor are features. The boxes are set back at the sides so that, while they give perfect sight of the stage, they do not interfere with the view from the other seats. The opening attraction was a long list of high-class vaudeville acts, headed by George Fuller Golden in his clever monologue. Edna Aug, who made a hit in her pleasing imitations and dialect talk, and Rose Coghlan and co. in a strong sketch. Other good acts were given by the Schrode Brothers, Milton and Dollie Nobles in Why Walker Reformed, Crawford and Stanley, the Hawaiian Queens, Weston and Yost, the Mosher Trio, and Mr. and Mrs. Eldridge, sand pictures. Vaudeville will continue two weeks longer, when a musical burlesque entitled, A Trip to Buffalo, will be produced as an all Summer attraction. Manager Robinson has determined to furnish high-class performers, and has set the prices of admission at 25, 50 and 75 cents. A good sized and fine looking audience heartily applauded the opening performance.—Shea's Garden Theatre: A big bill 1-6 was headed by Staley and Birbeck in their clever musical blacksmiths act, and charming Marion Manola in delightful songs. Waterbury Brothers and Tenny in a musical act, Gertrude Mansfield and Carel Wilbur in a clever sketch, James H. Cullen, the Four Martelles, Deonzo Brothers, Stella Tracey, and the cineograph were also well received. New electric fans and excellent ventilation make Shea's one of the coolest and pleasantest theatres in town. Manager Shea has secured Howard and Emerson's co. in the Weber and Fields' burlesque, Fiddle De Dee, opening 8 in an abbreviated version, so that the usual vaudeville stars can also be played, making a double bill for the entire Summer. The Passion Play Pictures were given at a special performance 30.—Court Street Theatre: A successful Sunday concert was given 30 by various members of The Devil's Daughter co., which is now in its sixth week to good attendance. Cooling apparatus has been put in, making this house much more comfortable.

FRANK R. WILCOX.

DETROIT, MICH.—Della Fox headed the attractions at the New Avenue 1-6. The bill provided for the patrons, and they are many, was one of the strongest yet presented in this city. Several new features now add to the appearance of this pretty little place of amusement, which was not all completed in time for the opening. Miss Fox, judging from the heartiest sort of a welcome, is now as she always was, a prime favorite in Detroit. She sang in the old bewitching way, "My Honey Bee" and "Mamie" and, in response to an encore, she gave "A Summer Night," the song which she made famous in Wang when associated with De Wolf Hopper. After this the applause must have satisfied the most exacting. The Lady and the Burglar, a clever sketch, was enacted by Mrs. Felix Morris and J. F. Wilkerson, and Mrs. Morris played her role perfectly. Mr. Wilkerson, as the burglar, was capital. Bonnie Maie, in imitations, was excellent. Her impersonations of Anna Held and Olga Nethersole were praiseworthy, as well as her representations of Irish, German and Hebrew characters. Nonni Erhardo gave an exhibition of balancing on pyramids, which seemed very wonderful and required much skill. The dancing of Young and De Voie was remarkable. Millan and Shields entertain in good style with their smart talk. A Detroit girl, Little Edna, appeared professionally for the first time here and made a favorable impression. 'Cellist Seognamillo played splendidly. The hoop doings by Everhart closed the bill, and there seems to be no limit to what he can do with these affairs.—Wonderland's bill, as usual, was good 1-6. The patrons seem to find it quite a comfortable place and to forget what kind of weather is going on outside. The Hadlburn Family did a singing and dancing turn new to Detroit. Charles Leonard Fletcher was on deck with impersonations of famous actors. A Game of Cards, enacted by Etienne Girardot co., was also on view. Smith and Fuller showed what they can do with novelty instruments. Larry Dooley and Charles Kent, singers, and May Evans, whistler, completed the entertainment.

A. FRANCIS.

MONTREAL, CAN.—Division C of the Proctor Stock co. returned 1-6 with Pink and White, a curtain-raiser, and A Baby Chase, a version of Nita's First. In the former capable work was done by Arthur Maitland, Albert Howson, Julie Marie Taylor, and Jennette Campbell. In the latter, chief honors fell to Wallace Erskine as Fred Fizzleton, and Frank Kendrick as his irascible father. Julie Marie Taylor made a charming Nita. Margaret Romney was good as the jealous Mrs. Fizzleton, and Mathilde Deshon was amusing as her long suffering mother-in-law. Sumner Gard, Francis Kingdon, and Albert Howson did creditable work, and Hilda Hilstrom deserves credit for a capital sketch of the old Miss Prime. Frances Dennison did well in the small part of Jane. John Turton in descriptive ballads was the chief vaudeville feature, and delivered his songs in excellent style. Mr. Turton is a Montreal boy who for the past two sessons has been playing leading juveniles with George W. Monroe and Rose Melville.—Sohmer Park is doing a good business. J. H. Maccann, expert on the concertina, was the chief vaudeville feature 1-6.

W. A. TREMAYNE.

ST. LOUIS, MO.—Forest Park Highlands had a nice bill June 30-6. Grace Van Studdiford closed her season 6 after filling a two weeks' engagement at the Highlands. Mrs. Van Studdiford is going to rest until Autumn. Nat M. Wills also remained another week and was well received. For 7-13: Colonel Hopkins has Lydia Yeamans Titus, Kelly and Violette, the Rio Brothers, Moreland, Thompson and Amber, and Al. Leach, and the Three Rosebuds.—The Suburban had a strong bill 30-6. Carroll Johnson, the Nelson Sisters, Sam, Kitty and Clara Morton, and Smith and Campbell scored. Week of 7-13: Weston and Allen, Stella Mayhew, Moreland, Thompson and Amber, Ollie Young and Brother, Lefebre's Saxophone Quartette, and Macart's dogs and monkeys.—Manager Donovan of Manion's has the following bill 7-13: Sassarin and Milloe, Armstrong and Porter, Emma Weston, the Three Graces, Tom Mack, Allen and Delmain, and a farce.

J. A. NORTON.

TOLEDO, O. Hanner's Farm Theatre (Otto Klives, manager): Bill June 30-6: Howard and Bland, Lillian Burkhart and co., Kelly and Mason, Flora Maude Courtney, Trask and Gladden, and Ed F. Reynard; business good.—Casino (Frank Burt, manager): Clayton, Jenkins and Jasper Douglas and Ford, Keys and McDonald, Lew Sully, Frayne and Evans, and Rose Kaster, to fine business 30-6.

C. M. EDSON.

PROVIDENCE, R. I. The Forest Casino at Rocky Point is doing excellently and a really fine vaudeville bill was offered 1-6 by Lottie West Simonds, the Broadway Trio, the Migaud Family, and other Providence favorites.

HOWARD C. RIPLEY.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Parker's dogs, the Seven Reed Birds, Lew Wells, Wood and Ray, and Jacklin and Ingram pleased big business June 24-29. James J. Morton, Kelly and Kent, the Four La Dells, May Kelly, and Radford and Winchester to good business 1-6. For 8-13: Tony and Frances Ryder, Herr von Palm, Carson and Willard, the Gehest Sisters, and Adolph Adams.—Item: The attractions at Cascade Park are again in the McCallum park circuit. Mr. McCallum has also secured the park at Butler, Pa. George Chenet is in charge of the attractions at Cascade Park for Mr. McCallum. Milton C. Hagan, stage carpenter at the Opera House, is employed in the same capacity at Cascade Park.

RICHMOND, VA.—Casino (Jake Wells, manager): Alexander Kearney, Donald Brine, Anna Allt, Charlotte Burnett, and Bertha Durell played Hearts, and the three first mentioned were seen in Light Housekeeping. Maude Caswell and Arthur Arnold made a big hit in their acrobatic act, and Jack Norworth, the Andalusians, and the vitagraph were the other numbers.—Items: Manager Wells has a unique way of denominating the six numbers in the programme. Instead of numbering them 1, 2, 3, etc., or of lettering them A, B, C, etc., he signifies them by the six letters in the name of the theatre, C, A, S, I, N, and O.—Frank F. Harms is leading the Casino orchestra.

LIMA, O.—McBeth's Park (E. F. Maxwell, manager): Several thousand people were present at the opening of the park June 30-6. Frank Jones, Lillian Walton, J. Bernard Dyllyn, the La Moines, Arlon, and the polyscope made an excellent programme that was most cordially received. Week 7-13: Marsh and Sartella, George W. Moore, Maud Kelly, Sidonia, and the Melrosses.—Item: The opening of McBeth's marks a new era of vaudeville entertainment in the city. It is the best and most practical effort yet known here, and Manager Maxwell has spared no pains or expense to make the venture a success. The appreciation of the public is shown in the generous patronage.

SARATOGA SPRINGS, N. Y.—Kayderosa Park (Herman Smith, manager): The open air rustic theatre was opened 1-6 by the Boston Comedy co., who presented attractive vaudeville specialties to large and pleased audiences. Monti, Inez Meemker, Henry T. Waite, Charles Merritt, May Rozzelle, Robert Carlin, Nathan Brown, Walter E. Floyd, and Echo W. Jewett are entitled to special mention. July 4 was a gala day, and in addition to the vaudeville performance there was a display of fireworks under direction of Pain.—Gem Theatre (David W. Barnum, manager): Dark 1-6.

SAN FRANCISCO, CAL.—Orpheum: Bill June 30-6: P. Richards, the La Moyne Brothers, Clayton White and Marie Stuart, Binns, Boom and Brer, Frank Gardner and Lottie Vincent, Emily Lytton, and Charles Bowser, and Ina Allen, a Californian singer, who made her vaudeville debut on this occasion and scored a hit.—Chutes: For 30-6: Platt and Sutherland, Spencer Kelly, the La Monts, Memphis Kennedy, Etta Aronson, Lillie Choate, and Hopper and Hopper.—Olympia: Lester Reeves was featured 30-6.

BANGOR, ME.—Riverside Park, Hampden (J. F. Flynn, manager): Flynn and Grant's Vaudeville Stars June 29-3; good and well satisfied audiences; Gorman and Proctor, the Harpers, and Kelley and Reno made special hits.—Flynn's New York Stars 1-6; good business; fine performance. In the co. are Raymond Finlay and Lottie Burke, John Barker, Arla Waters, Turner J. De Granville, Mullen and Vander, and E. J. Quiny.

BETHLEHEM, PA.—Central Park (Lehigh Valley Traction Co., managers): Pincus' Amusement Enterprises brought along Topack and Steele's Minstrels 1-6. The co. included George M. Topack, George W. Steele, W. C. Humphreys, Ed Morris, J. A. Shadrick, James A. Daly, Whitfield Bender, Harry E. Kittlebrand, Nute Laurell, and Ed Wright; good performance. Cooper and Reynolds' Minstrels 8-13.

GALION, O.—Seecnium Park Casino (Harry Shunk, manager): For June 24-29: La Pell and Williams, Rose Kasten, Gypsy Ward and Baby Lester, Mlle. Garretta; fair bill. For 1-6: The Charles Brothers and Billy Casad, Hermann, Gypsy Ward and Baby Lester, Annie May Hermann; good business well pleased.

LANCASTER, PA.—Woolworth Building Roof-Garden (John E. Peoples, manager): The Majestic Vaudeville co. did very large business 1-6. The co. includes Fitzpatrick and Tapper, Courtright and Lee Hughes and Anger, the Gaspard Brothers, Kito, the Ten Brooks, and Beech and Bechler. Williams and Walker's Minstrels 8-14.

BUTLER, PA.—Alameda Park, Butler's new pleasure resort, opened 4. A beautiful Summer vaudeville theatre has been erected and will be open all season. Bill 4-6: Seeker, Wilkes and Seeker, Kitty Wolf, Keough and Ballard, Ray L. Royce, and Zeb and Zarrow. Professor J. Monk is the musical director.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): Maddox and Wayne, Fred

Hurd, Sweet and Williams, Marshall and Lorraine, and Schrock and Rice June 30-6, pleasing good houses. The bill for 7-13: Fyne and Dandy, John T. Powers, Bryan and Nadine, Mr. and Mrs. Tom McMahon, and the Leitzering Children.

MADISON, WIS.—Summer Theatre (Mills and Romaine, managers): Week 1-6; good business and an excellent bill. The Three Schuyler Sisters, the two O'Dells, Ferguson and Passmore, Gertie Hays, and John T. Powers.—Item: Buffalo Bill's Wild West comes 28.

COLUMBUS, O.—A vaudeville bill of more than ordinary merit was presented at Olentangy Park June 30-7 to good business. Callahan and Mack, Humes and Lewis, Tom Hardie, Ricci and Chandler, John J. Welch, and Watson Sisters, assisted by Juan de Zamora were seen.

ALLENTOWN, PA.—Dorney's Park (Allentown and Kutztown Traction Co., managers): The park continues to draw crowds. The attractions 1-6 included Murray and Alden, Gertrude Clemens, Leslie and Curdy, John W. West, Frank H. White, and Lew Simmons.

VICKSBURG, MISS.—Athletic Park (A. Jacobs, manager): Deservedly drawing good crowds and pleasing them with high-class vaudeville. Week 1-6: Charles H. Duncan, the Shrewsbury Sisters, Signor Rembrant, Mae Kenna, Edwin McQuade, D. J. Vance, W. H. Cross, and Professor E. Wyatt.

JAMESTOWN, N. Y.—Celoron Theatre (Jule Delmar, manager): Monroe, Mack and Lawrence in How to Get Rid of Your Mother-in-Law, Parker's dogs, Berry and Hughes, Gertie Le Claire, Belknap, and Probst made up the bill 1-6 and pleased big audiences.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, manager and proprietor): Week 1-6: The Zimmermans, Harry Le Compte, Charles Gilroy, J. W. Kelsey, Mamie Castle, Josie Mahoney, Ida Moncrief, Babe Ehle, Jack Welch, the Jacksons, and stock.

NEW ORLEANS, LA.—West End (H. A. Ottmann, manager): Rosenbecker's Military Concert Band, the Pantzer Trio in their second week, Kelffer and Diamond, and the vitagraph were the features June 30-6. Attendance continues very large.

UTICA, N. Y.—Summit Park (Street Railway Co., proprietors): The Columbia Vaudeville co. 1-6 drew well and gave satisfaction. The bill included Horace Randall, Weston and Beasley, Gordon and Lick, the Three Everetts, and Allan Wightman.

NORFOLK, VA.—The Granby (Otto Wells, manager): A Black Sheep was played 1-6 by the Bijou Comedy co. to S. R. O.—Ocean View Casino (Jake Wells, manager): The Bijou Musical co. in vaudeville 1-6. Caswell and Arnold 8-13.

ATLANTA, GA.—New Lyceum (R. Coley Anderson, lessee and manager): Trovolle, Rae and Broache, Sallie Stembler, Joe, Myra and Buster Keaton, Conkley and Husted, Rae and Benedittо, and the vitagraph 24-29; big business; excellent performances.

LONDON, ONT.—Springbank Park (C. E. A. Carr, manager): The bill 1-6 comprised Nina Collins, a particularly pleasing vocalist, who made a strong hit; Mr. and Mrs. Winchester, and Winton, ventriloquist, who deserves special mention; business continues big.

JOHNSTOWN, O.—Idora Park Casino (Edward H. Stanley, manager): Week 1-6: Al. Waltz, Alice Lewis, the Dancing Dawsons, George Yeoman, the Two Orbs, and Loretta; big business. July 15-27: Dr. Carver and diving horse.

QUINCY, ILL.—Tivoli Gardens (A. A. Charbebol, proprietor; F. W. Varney, manager): Week 1-6: Lavelle's dogs, the California Trio, Robinson Sisters, Gilbert's goats, Barrett Keys, and Ladies' orchestra. The Wilbur Opera co. 8-13.

ATLANTIC CITY, N. J.—Auditorium Pier (W. L. Dockstader, manager): The Strakosch Opera co. and vaudeville are on for an indefinite term.—Young's Pier (W. E. Smith, manager): Vaudeville.

DUBUQUE, IA.—Twin Springs Park (C. G. W. R. W. Co., owners and managers): Vaudeville June 29, including Roy Fortune, Morris Jacobs, and Gus Rosamella. Large audience. Same till 4.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, manager): Ed Noble, Annie Lloyd, Ostrado, Two Little Pucks, the De Muths, Claude Thardo, and the Three Nobles drew crowded houses 1-6.

MIDDLETOWN, CONN.—Lakeview Park (W. Chapman, superintendent): Week 1-6: Niblo and Riley, Alice Sabbon, the Craigs, and Farnum and Seymour. Large audience.

STAUNTON, VA.—Highland Park (R. D. Opperson, manager): The following people pleased good audiences week 1-6: Rome and Ferguson, Frank Emerson, May Phelps, and the Three Celestes.

WHITEHALL, N. Y.—Stafford Theatre (Mert Stafford, proprietor; William Holland, manager): Frank Bentley, the Delmar Sisters, Bertha Kellogg, and Mabel Delmar to good business 1-6.

SYRACUSE, N. Y.—Lakeside Park (A. A. Van Auken, manager): Leo Dervalto, Little and Pritzkow, William O'Day, Klein and Clifton, and Delto and Darrelli drew good crowds 1-6.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Adolph—Cascade Park, New Castle, Pa., 8-13.
Adams and Gaffney—Manion's Park, St. Louis, June 23-6.
Agoust Family, The—Masonic Temple, Chicago, June 30-6.
Albertus and Bartram—Palais de Ete, Brussels, Belgium, 1-30.
Allen and Delmain—Manion's Park, St. Louis, 7-13.
Ameta, Mlle.—Chicago O. H., June 30-6.
Arnistu—Mlle.—Keith's, Phila., 8-13.
Arlington and Delmore—Pastor's, N. Y., 8-13.
Armstrong and Porter—Manion's Park, St. Louis, 7-13.
Aubrey, Rena—K. and B., N. Y., 8-13.
Australian Twin Andersons—Cherry Blossom Grove, N. Y., 8-13.
Avolos, Three—Paradise Gardens, N. Y., 10-13.
Baker, Tommy—Keith's, Boston, 8-13.
Bedini and Arthur—Cherry Blossom Grove, N. Y., 8-13.
Bennett and Rich—Rockaway Beach, N. Y., June 24-Aug. 16.
Berry and Hughes—Academy, Buffalo, 8-13.
Bicknells, The—Point of Pines, Boston, 8-13.
Bicycle Polo Players—M. H., Boston, 8-13.
Blake, Harry and Flora—London, June 17-13.
Blythebourne Trio—Brighton Beach, N. Y., 8-13.
Boston Comedy Four—Lake Erie Park and Casino, Toledo, 7-13.
Bradford, Carter and Pickaninny—Woodlynne Park, Camden, N. J., 8-20.
Branigans, Two—Chicago O. H., 7-13.
Brennan, John A.—Toledo, 8-13.
Brink, Miss Lilly—Cherry Blossom Grove, N. Y., 8-13.
Broadway Trio—Rocky Point, Detroit, June 30-6.
Bryan and Nadine—Lake Michigan Park, Muskegon, 7-13.
Bryant and Saville—Keith's, Boston, 8-13.
Bryce and Inman—Keith's, Boston, 8-13.
Bulger, Harry—Cherry Blossom Grove, N. Y., 1-13.
Burchall, Edna—Paradise Gardens, N. Y., June 17-13.
Burke-McEvoy—Riverside Park, Saginaw, 7-13, L. M. Park, Muskegon, 14-20.
Burt, Nellie—Farm, Toledo, 8-13.
Burton and Brookes—Shea's, Buffalo, 8-13.
Caine, Amelia—Chicago O. H., 7-13.
California Trio—Crescent Gardens, Boston, 8-13.
Campbell and Dare—K. and B., N. Y., 8-13.
Carmenelle—Trocadero, Chicago, 7-13.
Carson and Willard—Cascade Park, New Castle, Pa., 8-13.
Carter, Mr. and Mrs. Carl—Trocadero, Chicago, 7-13.
Caswell and Arnold—Casino, Ocean View, Va., 8-13.
Charmlon—K. and B., N. Y., June 24-13.
Chinese Jennie Williams—Keith's, Phila., 8-13.
Clayton, Jenkins and Jasper—Avenue, Detroit, 8-13.
Constantine Sisters—Ferris Wheel Park, Chicago, 7-13.
Cook, Will J.—Orpheum, Chicago, 7-13.
Courtney, Maude—Masonic Temple, Chicago, 7-13.
Cragg Family—Masonic Temple, Chicago, 7-13.
Crane, Lawrence—Lagoon, Cincinnati, 8-13.
Crawford and Stanley—Avenue, Detroit, 8-13.
Cressy and Dayne—Sunapee, N. H., June 17 indefinite.
Curran and Milton—Omaha, 8-27.
Curtis, Rita—K. and B., N. Y., 8-13.
Damman, Carl, Troupe—Wonderland, Detroit, 8-13.
De Velvatto—Chutes, Chicago, 7-13.
Davis, Mamie—Chicago O. H., 7-13.
De Hollis and Valora—Ferris Wheel Park, Chicago, 7-13.
De Mora and Gracetta—Avenue, Detroit, 8-13.
Deonzo Brothers—Masonic Temple, Chicago, 7-13.
Derenda and Breen—Point of Pines, Revere, Mass., 1-13.
Diana—Seinpost Theatre, Scheneningen, Holland, July and August.
Diard, Mlle. Fatmah—M. H., Boston, 1-13.
Dixon, Bowers and Dixon—Keith's, Boston, 8-13.
Donahue and Nichols—Olentangy Park, Columbus, 8-13.
Dunn and Avondale—Masonic Temple, Chicago, 7-13.
Dunn, James—Crescent Gardens, Boston, 8-13.
DARTMOUTH SISTERS. Norumbega Park, Auburndale, Mass., 8-13, Peabody Park, Newport, 15-20, Eldridge Press—Riverdale Park, Saginaw, Mich., 7-13, Masonic Temple, Chicago, 14-20.
Emperors of Music, Four—Cherry Blossom Grove, N. Y., 8-13.
Ethardo, Naomi—Chicago O. H., 7-13.
Evans and Mills—Farm, Toledo, 8-13.
Evans, Ed. and Josie—Point of Pines, Boston, 8-13.
Evans, George—Pastor's, N. Y., 8-13.
Everhart—Academy, Buffalo, 8-13.
Falke, Eleanor—Paradise Gardens, N. Y., June 10-13.
FAWCETT AND SUTCLIFFE.—Lake Erie Casino, Toledo, 7-13, Wenona Beach Park, Bay City, 15-22.
Ferguson and Mack—Chicago O. H., 7-13.
Fields, W. C.—The Tower, Blackpool, England, 1-27.
Fisher and Carroll—Cherry Blossom Grove, N. Y., 8-13.
Fisher and Dunn—K. and B., N. Y., 8-13.
Fisher and Leigh—Avenue, Detroit, 8-13.
Fletcher, Charles Leonard—Orpheum, San Francisco, 14-29, Orpheum, Los Angeles, 21-Aug. 3.
Flora, Miss—Wonderland, Detroit, 8-13.
Floyd, May—Alexandria Bay, 8-13.
Foley Trio—Keith's, Phila., 8-13.
Forrest and Danforth—Crescent Gardens, Boston, 8-13.
Fox and Foxie—Pastor's, N. Y., 8-13.
Fox, Madge—Cherry Blossom Grove, N. Y., 1-13.
Frederick Brothers and Burns—Keith's, Phila., 8-13.
Fyne and Dandy—Lake Michigan Park, Muskegon, 7-13.
Galnsborough Octette—Paradise Gardens, N. Y., 10-13.
Gardner and Vincent—Orpheum, Los Angeles, 8-27.
Gavin and Platt—Hong Lake, Woonsocket, R. I., 8-13, Wildwood Park, Putnam, Conn., 15-20.
Gebest Sisters—Cascade Park, New Castle, Pa., 8-13.
Gillett's Dogs—Paradise Gardens, N. Y., June 9-13.
Glenroy Brothers—K. and B., N. Y., 8-13.
Glenroy, James Richmond—Inlet, Atlantic City, 8-14.
Glose, Auguste—Keith's, Phila., 8-13.
Golden, George Fuller—Academy, Buffalo, 1-13.
Gordon, Belle—K. and B., N. Y., 8-13.
Gorman and West—Casino, Toledo, 8-13.
Gould, William—Cherry Blossom Grove, N. Y., June 17-13.
Graces, Three—Manion's Park, St. Louis, 7-13.
Granada, Herr—Sans Souci Park, Chicago, 7-13.
Grant and Grant—Keith's, Boston, 8-13.
Grant, Sidney—Chicago O. H., 7-13.
Gunning, Louise—Keith's, N. Y., 8-13.
Hadiburn Family—Ferris Wheel Park, Chicago, 7-13.
Hale and Francis—Paradise Gardens, N. Y., 8-13.
Hall, Frank E.—Ferris Wheel Park, Chicago, 7-13.
Hall, Lou—Casino, Toledo, 8-13.
Hardie, Tom—Casino, Toledo, 8-13.
Harrigan—Keith's, Boston, 8-13.
Harris and Walters—Olentangy Park, Columbus, 8-13.
Harvey and Moore—Ferris Wheel Park, Chicago, 7-13.
Harvey—Olentangy Park, Columbus, 8-13.
Hawaiian Queens, Three—Avenue, Detroit, 8-13.
Hedrix and Prescott—Keith's, N. Y., 8-13.
Herbert and Willing—Farm, Toledo, 8-13.
HERRMANN, ADELAIDE—M. H., Brighton Beach, 15-20.
Hewlitts, Two—Midsummer Carnival, Evansville, Ind., June 30-13, Zoo, Louisville, Ky., 14-20.
Hickey and Nelson—Cherry Blossom Grove, N. Y., 8-13.
Hilliard, Robert—Keith's, N. Y., 8-13.
Hills and Silviany—Cherry Blossom Grove, N. Y., 8-13.
Hogan, Ernest—Cherry Blossom Grove, N. Y., June 17-13.
Hood, Olla—Pastor's, N. Y., 8-13.
Hosmer and Ross—Pastor's, N. Y., 8-13.
Howett, Al.—Orpheum, Chicago, 7-13.
Howley and Leslie—Keith's, Boston, 8-13.
Irwin, Flo—Olentangy Park, Columbus, 8-13.
Jacklin and Ingram—Casino, Youngstown, 14-20, Garden, Niagara Falls, 22-27.
Johnson and Dean, Paradise Gardens, N. Y., 10-13.
Johnson Brothers—Shea's, Buffalo, 8-13.
Johnson, Charles G.—Sans Souci Park, Chicago, 7-13.
Jones and Walton—Avenue, Detroit, 8-13.
Jose, Dean—Casino, Toledo, 8-13.
Keaton, Joe, Myra, and Buster—Keith's, N. Y., 8-13.
Kelcy, Mr. and Mrs. Alfred—Keith's, Boston, 8-14, Keith's, Phila., 15-21.
Kelly, Maud—McBath's Park, Lima, O., 7-13.
Kelly and Kent—Niagara Falls, N. Y., 8-13, Detroit 15-20.
Kelly and Violette—Forest Park Highlands, St. Louis, 7-13.
Keogh and Ballard—Wonderland, Detroit, 8-13.
Kerns and Cole—Orpheon, Chicago, 7-13.
Koster, Kit—Keith's, Boston, 8-13.
La Neva—Keith's, Phila, 8-13.
Latimer—M. H., Boston, 8-13.
Latimore and Leigh—Rivermont Park, Lynchburg, Va., 8-13.
Lawrence and Yoeman—Farm, Toledo, 8-13.
Lawrence Sisters—Pastor's, N. Y., 8-13.
Leach, Al., and the Three Rosebuds—Forest Park Highlands, 7-13.
Lee, Stella—M. H., Boston, 8-13.
Lefebre Saxophone Quartette—Suburban, St. Louis, 7-13, Chicago, 14-20.
Leisserring Children—Lake Michigan Park, 7-13.
Leon Sisters—Chutes, Chicago, 7-13.
Les Belles Cascadeuses—Cherry Blossom Grove, N. Y., 1-13.
Les Dumonds—Cherry Blossom Grove, N. Y., June 17-13.
Les Thereses—Cherry Blossom Grove, N. J., June 17-13.
Leveroni, Elvira—Point of Pines, Boston, 8-13.
Libbey, Trayer, Bruno—M. H., Boston, 8-13.
Lingard, Georgia—K. and B., N. Y., 8-13.
LISTON AND MAYNARD.—Chicago O. H., 7-13.
Litchfield, Mr. and Mrs. Nell—Flynn's Circuit of Parks, 8-13.
Littlefield, Marion P.—Keith's, N. Y., 8-13.
Loftus, Cecelia—Masonic Temple, Chicago, 7-13.
Loris, Albina—Academy, Buffalo, 8-13.
Lost River Quartette—Keith's, Phila., 8-13.
Lozelle—Olentangy Park, Columbus, 8-13.
Lundgrens, The—Sans Souci Park, Chicago, 7-13.
Luken Brothers, Four—Cherry Blossom Grove, N. Y., 8-13.
Macart's Dogs and Monkeys—Suburban, St. Louis, 7-13.
Mack, Tom—Manion's, St. Louis, 7-13.
McCune and Grant—M. H., Boston, 8-13.
McDonald, Chas. M.—Wonderland, Detroit, 8-13.
McDowell, John G.—Chicago O. H., 8-14.
McIntyre and Heath—Keith's, N. Y., 1-13.
McMahon, Mr. and Mrs. Tom—Lake Michigan Park, Muskegon, 7-13.
Madcaps, Four—K. and B., N. Y., 8-13.
Mallory Bros. and Brooks—Sans Souci Park, Chicago, 7-13.
Manley and Rose—M. H., Boston, 8-13.
Manning and Davis—Keith's, N. Y., 8-13.
Marie, Signorita Elta—Brighton Beach, N. Y., 8-13.
Markey and Stewart—Keith's, Boston, 8-13.
Marsh and Sartella—McBeth's Park, Lima, O., 7-13, Keith's, N. Y., 15-20.
Martin, Eddy and Sutherland—Ferris Wheel Park, Chicago, 7-13.
Maewig, Carl—Cherry Blossom Grove, N. Y., 1-13.
Matilda—Sans Souci Park, Chicago, 7-13.
Mathew, Stella—Suburban, St. Louis, 7-13.
Melroses, The—McBeth's Park, Lima, O., 7-13.
Merrills, Three—Paradise Gardens, N. Y., 1-13.
Midgeley and Carlisle—Farm, Toledo, 8-13.
Mohasso, Salvaggis, Troupe—Paradise Gardens, N. Y., June 17-13.
Monroe, Mack and Lawrence—Chicago O. H., 8-15.
Moore—Olentangy Park, Columbus, 8-13.
Moore and Lessing—Keith's, N. Y., 8-13.
Moore, George W.—McBeth's Park, Lima, O., 7-13.
Moran, Pauline—Academy, Buffalo, 8-13.
Morehand, Thompson and Amber—Forest Park Highlands, St. Louis, 7-13.
Morris, Mrs. Felix—Chicago O. H., 7-13.
Mosher, Houghton and Mosher—Avenue, Detroit, 8-13.
Murphy and Allen—Sans Souci Park, Chicago, 7-13.
Murphy and Nolan—Lagoon, Cincinnati, 8-13.
Musical Johnsons—Shea's, Buffalo, indefinite.
Musical Macks—Chicago O. H., 7-13.
Musical Rackets—Lagoon, Cincinnati, 8-13.
Nelsons, Four—Academy, Buffalo, 8-13.
Nessen, Beattie and Nessen—Keith's, Phila, 8-13.
Neuville, Mr. and Mrs. Augustin—Academy, Buffalo, 8-13.
Newell and Niblo—Rivermount Park, Lynchburg, Va., 7-13, Farm, Toledo, 14-20.
NIBLO, FRED—Palace Theatre, London, indefinite.
Norman, Mary—Masonic Temple, Chicago, 14-27.
North Star, The—Cherry Blossom Grove, N. Y., 8-13.
O'Brien and Langley—Chicago O. H., 7-13.
Occident and Orient, Pastor's, N. Y., 8-13.
Olympia Quartette—Keith's, Phila., 8-13.
O'Meers Sisters—Paradise Gardens, N. Y., June 24-13.
ONRI, ADELE PURVIS—Madison Square Roof, N. Y., 1-13.
Orrs, Four—Crescent Gardens, Boston, 8-13.
Parker's Dogs—Wonderland, Detroit, 8-13.
Partellos, The—Salem, Mass., 8-13, Point of Pines, Boston, 15-20.
Pascatel—Keith's, N. Y., 8-13.
Pierce, Alice—M. H., Boston, 8-13.
Pierce and Williams, Trocadero, Chicago, 7-13.
Pontifex and Sharples—K. and B., N. Y., 8-13.
Post and Clinton—K. and B., N. Y., 8-13.
Powers, John T.—Lake Michigan Park, Muskegon, 7-13.
Prevost and Prevost—M. H., Boston, 8-13.
Rackett and Hazar—Casino, Toledo, 7-13.
Rawson and Ruhl—Trocadero, Chicago, 7-13.
Raymond and Caverly—Keith's, N. Y., 8-13.
Raynard, Ed F.—Chicago O. H., 8-13.
Reynard, Ed F.—Chicago O. H., 8-13.
Riggs, Ben—Point of Pines, Boston, 8-13.
Riley, Claudine—Ferris Wheel Park, Chicago, 7-13.
Rio Brothers—Forest Park Highlands, St. Louis, 7-13.
Ripley, George—Chicago O. H., 7-13.
Rogers, Marie—Trocadero, Chicago, 7-13.
Russell, Ida—Buckroe Beach, Hampton Va., 8-13, Danville, N. C., 15-20.
Russell, Leah—Pastor's, N. Y., 8-13.
Russell and Richards—Lagoon, Cincinnati, 8-13.
Ryder, Tony and Frances—Cascade Park, New Castle, Pa., 8-13.
Sassanin and Miloo—Manion's, St. Louis, 7-13.
Satsuma—Paradise Gardens, N. Y., 1-13.
Saunders and Burdell—Pastor's, N. Y., 8-13.
Saunders, Chalk—Keith's, N. Y., 8-13.
Schrode Brothers—Avenue, Detroit, 8-13.
Seymour and Dupree—Sans Souci Park, Chicago, 7-13.
Sharp and Flatt—M. H., Boston, 8-13.
Shields, Edward—Ingersoll Park, Des Moines, 1-Sept. 15.
Sidonia—McBeth's Park, Lima, O., 7-13.
Simpson, Cheridah—Wonderland, Detroit, 8-13.
Smith and Cook—Keith's, Phila., 8-13.
Stuley and Birbeck—Shea's, Buffalo, 1-13.
Stanley and Kraus—Chutes, Chicago, 7-13.
Stanley, Harry C., Doris Wilson—Akron, 8-13.
Stephens, Hal—Point of Pines, Boston, 8-13.
Sully, Lew—Masonic Temple, Chicago, 7-13.
Swame, Kooma—M. H., Boston, 8-13.
Swickard, Mr. and Mrs.—Keith's, N. Y., 15-20.
Techow's Cats—Ferris Wheel Park, Chicago, 7-13.
Tetley and Simonds—Crescent Gardens, Boston, 8-13.
Thomas, Hilda—Casino, Toledo, 8-13.
Tillson, Ethel—Westboro, Mass., 8-13.
Titus, Lydia Yeamans—Forest Park Highlands, St. Louis, 7-13.
Togoonian Arabs—Paradise Gardens, N. Y., June 10-13.
Torcat—Shea's, Buffalo, 8-13.
Trevolo—Paradise Gardens, N. Y., 8-13.
Tsudo, Harry—Madison Square Roof, N. Y., 1-13.
Von Palm, Herr—Cascade Park, New Castle, Pa., 8-13.
Vougere, Lolo, Trio—Pastor's, N. Y., 8-13.
Walton, Irving R.—Dover, N. H., 8-13, Hampton 15-20.
Watson and Ferguson—Keith's, Phila., 8-13.
Way and Maitland—Combination Park, Boston, 8-13, Crescent Gardens, Revere Beach, 15-20.
Weston and Allen—Suburban, St. Louis, 7-13.
Weston and Yost—Avenue, Detroit, 8-13.
Weston, Emma—Manion's, St. Louis, 7-13.
Weston Sisters, Four—Brighton Beach, N. Y., 8-13.
Westons, Three—Pastor's, N. Y., 8-13.
Whalley, Norma—Cherry Blossom Grove, N. Y., 7-13.
Whipple, Waldo—M. H., Boston, 8-13.
Whitelow and Howard—M. H., Boston, 8-13.
Whiting Sisters—Masonic Temple, Chicago, 7-13.
Whitney Brothers—Empire, Swansea, Eng., 8-13, Empire, Newport, 15-20.
WILDER, MARSHALL P.—Opera House, Chicago, Aug. 12-17.
Willis, Nat M.—Shea's, Buffalo, 8-13.
Winchester, Marion—Cherry Blossom Grove, N. Y., 8-13.
Wood, Milt and Maud—Pastor's, N. Y., 8-13.
Wolf and Sartelle—Chutes, Chicago, 7-13.
Yoscarys, Three—Paradise Gardens, N. Y., June 17-13.
Young, Ollie and Brothers—Suburban, St. Louis, 7-13.
Youngs and Brooks—Keith's, N. Y., 8-13.
Zeb and Zarrow Trio—International, Niagara Falls, 8-13, Chicago O. H., 15-20.

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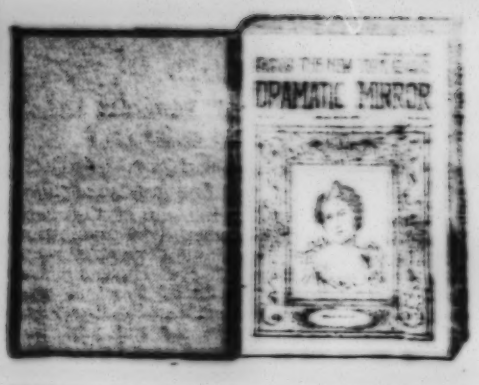

MATTERS OF FACT.

Charles J. Erlanger has purchased from Hal King A Ragtime Reception and will star Wills and Collier in a new production of it next season. A foreign novelty in the shape of Mlle. Tataine, dansense, who will make her first American appearance with the co., will be added.

O. S. Hathaway will resume management of the Casino Theatre, Middletown, N. Y., Aug. 1, succeeding H. M. Starr, resigned.

Harry Corson Clarke won several hundred dollars last week on the races in Chicago. It is said, and in consequence is so pleased with the place that he has decided to spend the Summer at the Chicago Beach Hotel. Mr. Clarke is accompanied by his wife and his leading woman, Anne Hathaway, who will be the guest of Mr. and Mrs. Clarke during the Summer.

Among the arrivals from out of town last week was F. L. Kinneman, manager of the Grand and the Indiana Theatres in Marion, Ohio. Mr. Kinneman visited THE MIRROR office, and stated that the purpose of his visit to the city was to book a number of attractions for his new playhouse, the Indiana, which opens on Nov. 1. Mr. Kinneman describes his new theatre as the finest west of Chicago and east of Frisco, with all the latest improvements. The Grand, which Mr. Kinneman has owned and managed for a number of years, will open on Sept. 7.

Munro and Sage are having entirely new scenery and properties made by the scenic and mechanical staff of Daly's Theatre for their productions of The Prisoner of Zenda and Rupert of Hentzau next season.

Frank T. Merritt, manager of the Eastern and Western Don't Tell Me Wife companies, is now at Detroit, but will be located at Erie, Pa., after July 15.

As Daniel Frohman desired to lease The Prisoner of Zenda and Rupert of Hentzau to one company next season, Shipman Brothers recently relinquished their rights to Rupert of Hentzau and returned the play to Mr. Frohman, who forwarded them a check for $1,500, the amount they had deposited when they leased the play.

Nearly all of a class of thirty-six members graduating last April from the American Academy of the Dramatic Arts and Empire Theatre Dramatic School have obtained engagements for the opening of the Fall season.

John W. Rankson's portrayal of a negro character in Private John Allen last season was one of the clever bits of acting in the play. His wife, Mary Rankson, is meeting with success with the Cummings stock. Mr. and Mrs. Rankson are open to joint engagement only for the coming season.

Master Sammie Rowan is in the city and is considering several offers which he has received for next season.

Paul W. Cubbe will open the Cryptic Theatre at Peekskill, N. Y., early in September, having just completed arrangements to manage the house during season 1901-2. Mr. Cubbe will play but one attraction a week.

Leonard Rowe, manager of the Rowe-King stock, wants a first-class comedian for repertoire, with strong specialties, which can be changed nightly for one week. Mr. Rowe reports a highly successful season just year, and has an excellent route booked for the season of 1901-2. He has week of Dec. 23 open. Managers of New England desiring to book this excellent attraction should address Mr. Rowe.

Grace Hamilton, star of the Rowe-King stock, enjoys the reputation of being one of the best dressed as well as one of the cleverest women in repertoire. She is at present in Europe. Miss Hamilton will return with a few London and Paris creations in gowns for the coming season.

Lady Africa, a production written, staged and headed by Al. and Mamie Anderson, and presented by a colored company, including the Golden Gate Quartette, Henry Winfred, Frank Sutton, Arthur Porter and James Harris, Clarence Powell Cooper [illegible] Smith and Bowman, Winfred and Davis, will open at Rocky Point, Providence, R. I., July 14, for an indefinite period.

The Fine and The Vagabond, two capital one-act comedy sketches for vaudeville, are offered exclusively by Mrs. Felix Morris, 4747 Kimbark Avenue, Chicago, Ill.

The New Music Hall, at Pawtucket, R. I., is undergoing extensive alterations, and will reopen about Aug. 1 as an up-to-date entirely new house. The following attractions will be played by Manager Fred A. Welch, who is now booking and will be ready to [illegible]

Fl[illegible] who came from London and [illegible] Hoyt and Company, had her first [illegible] year in Joseph Arthur's play of Lost River, was transferred to James A. Heene's company at the Columbia Theatre, where she played the [illegible] action.

Miss Earle, owing to Illness, Miss Horsfall had the opportunity of playing the part of Francis Towd, and was heartily complimented by the late James A. Herne on her success in the part. Miss Horsfall is offered a passage ticket for the coming season, but offers to return to England may prevent her remaining in America. She is an accomplished dancer.

Clara Mathes is filling a stock engagement at Parry Sound, a Summer resort of the Georgian Bay. The results are reported as very gratifying.

Maud Dixon Salvini offers for sale a complete male suit of chain and plate armor, also some other costumes. She should be addressed at 127 West Fifty-sixth Street.

A ROYAL PRISONER.

A Royal Prisoner, a story of court life in Russia, is founded upon an historical episode which occurred at the court of Elizabeth, which created a sensation that stirred all Russia. True S. James had the play on tour for a few weeks in the Spring, playing Ottawa, Montreal, and Buffalo, where the press and public spoke handsomely of the entire production. Susette Willey and Mr. James will be featured in the forthcoming tour, and a cast of unusual excellence has been engaged. The attraction will be equipped with complete stage settings, gorgeous costumes and all stage properties. The tour will embrace all the principal cities, and will be under the direction of William Reniger, of Boston.

DON'T TELL MY WIFE.

Negotiations have been pending for some time between Felix Blaser, the owner of Howard Hall's comedy, Don't Tell My Wife, and Frank T. Merritt, late manager and owner of Finnigan's Ball, McSorley's Twins, etc. The deal was consummated several days ago whereby Mr. Merritt becomes sole manager and controller of Don't Tell My Wife. Arthur Deming, the minstrel star, has been engaged to play the low-comedy character part of George Washington, the hotel porter. Mr. Deming will be featured with the Eastern company, in which territory he is a box-office pull. Manager Merritt says a swell "individually" strong cast, elegant paper, and scenery superb, will not be overlooked.

OBITUARY.

The death of "Archie" Bremner, the well-known paragrapher of the London *Free Press*, London, Ont., who was well known to the theatrical profession generally, occurred June 29. He was particularly well up in all matters concerning the stage. There were few companies playing through Canada that did not include one or more friends of his, particularly among minstrel organizations, and he was a regular attendant at the theatre. He was a broad and liberal minded man and always believed in saying a good word for everybody when possible, and he made no enemies. Though he had been in failing health for several years a fatal termination was hardly expected, and will be learned with sincere regret by many.

Mrs. Rachel Monell, an aged actress, once well known in the profession, died at her home in Newark, N. J. on July 1. Mrs. Monell was born in Philadelphia eighty-eight years ago. During the twenty-eight years just prior to the War of the Rebellion she played minor roles in various important stock companies. For several years she was a member of John T. Ford's company, playing second old women. She made her last appearance more than twenty years ago. Her remains were buried on July 5 by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

Margaret Chapman Turnour died at her residence in this city July 2, aged forty-four years. She was born in Wales and had appeared in England in Sir Henry Irving's and other companies, and in this country, as a dancer, with Kiralfy, the Hanlons, and Barnum and Bailey's Circus. She was the wife of Thomas Godfrey Turnour, who survives her.

Mrs. J. R. Furlong, wife of J. R. Furlong, of The Christian company, died on July 3 from heat exhaustion. Mrs. Furlong was for a season with the original Called Back company, and later with Kate Claxton.

Mrs. Mary W. Barton, mother of Sara Barton, the grand opera soprano, died in this city on June 30, at the age of eighty-four years. The remains were interred on July 1 in Salem, Mass.

Florida Le Blanc, of the Le Blanc Sisters, died on June 28 at Worcester, Mass., aged eighteen years. Louise and Jeanette Le Blanc will fill all time booked for the Le Blanc Sisters.

Elvin Collins, brother of Myra Collins, died at his home, Wheeling, W. Va., June 29. Miss Collins did not learn of her brother's death until too late to attend the funeral.

Barney Murphy, an employe of Ringling Brothers' Circus, died at St. Thomas, Ont., June 29, from injuries received in a railroad accident on June 27.

William V. Wood, father of Thomas Wood, of The Old Homestead company, died in Philadelphia on July 6 of consumption.

Franz Renz, the leading circus proprietor in Germany, died at his villa near Hamburg, July 7.

Born.

MARKS.—A daughter, to Mr. and Mrs. R. W. Marks (Mary A. Bell), on June 26.

Married.

BOUCICAULT—VANBRUGH.—Dion Boucicault and Irene Vanbrugh, at Buxton, England, July 3.

DILLON—MICHELENA.—Junthus Grove Dillon, and Kate Michelena, at Detroit, Mich., June 29.

GIRARD—MILEY.—Frank Girard and Kitty Miley, in Baltimore, Md., on July 6.

KERSHNER—PALMER.—Palmer Kershner and Gertie Palmer, at Camden, N. J., May 25.

RYDER—KETTLER.—Walter Ryder and La Nora Kettler, at St. Marys, O., June 26.

[illegible]

BARTON.—Mary W., Boston, in New York city, June 30, aged 84 years.

EBEMER.—[illegible] June 29, at London, Ont.

COLLINS.—[illegible] Wheeling, W. Va., June 29.

FURLONG.—[illegible] wife of J. R. Furlong, [illegible]

[illegible] at Wellington, Mass.

[illegible] Ont.

[illegible] Bell [illegible] N. J.

[illegible] Germany, July 7.

[illegible] Paterson, N. J., in New [illegible]

[illegible] Philadelphia, July 6, [illegible]

THE FOREIGN STAGE.

LONDON.

A Melodrama Prohibited—Edwardes Secures the Apollo—Items of Interest.

(Special Correspondence of The Mirror.)

LONDON, June 29.

The one theatrical excitement of the week has been the Lord Chamberlain's prohibition (per the Foreign Office) of a touring melodrama called Secrets of the Harem. The piece, which is run by J. F. Preston, who wrote it under the name of Max Goldberg, has been touring continuously for the past five years, and it has often been seen in the suburbs. On reaching the Shakespeare Clapham, however, this week, it was peremptorily stopped on Wednesday night, and Preston's company had to suddenly put up The Soldiers of the Queen instead.

The reason given for this sudden decree and for the stopping of the remainder of the tour and throwing a lot of people out of work is that the Turkish embassy has complained of Turkish characters being used for villains, murderers, etc., just as if some Turks weren't, forsooth! As Preston very properly says, if the play was so obnoxious in this sense why did the Licenser license it at all, and why did he, and the Turks, make no sign for five years? As a matter of fact, the play is of the most obvious blood and thunder kind, in which several crimes per act are sandwiched with comic songs, and it is altogether of a harmless kind. Quite a rush of correspondence has already broken out upon the face of journalistic London concerning this arbitrary proceeding on the part of the powers that be.

George Edwardes has, as I said he would, secured yet another theatre. He has just signed to take over the Apollo from Lowenfeld at the end of Martin Harvey's present season, and to run there a musical play called at present Three Little Maids. The maidenly trio will be represented haply by Edna May, Ada Reeve, and Ethel Irving. Or haply Eva Greene may be engaged in place of Edna.

The Duke of Manchester had another examination in bankruptcy yesterday, when he stated among other things that five thousand pounds of his losses had gone in theatrical speculation. Two barristers held a watching brief for your Portia Knight, who still threatens to sue his young dukeship for breach of promise of marriage.

Three somewhat veteran folk, well known in the theatrical and musical world, have died this week—namely, Charles K. Solaman, the fine old composer, aged 87; Charlotte Russell, niece of Henry Russell, a long popular ballad and opera singer, especially in the old music halls, aged 80, and Albert Fredericks, proprietor of the two theatres in Stratford-at-Bow, aged 61.

It is said that Citizen Keith has abandoned the idea of turning our Princess' Theatre into a big continuous showhouse. Leane de Pongy has just started an engagement at the Palace Theatre, but has made little or no impression. Lewis Walter starts reciting at that variety theatre on Monday, and John Philip Sousa comes to the Palace ere long. Mrs. Brown-Potter has been reciting at a church at Gorleston-by-Yarmouth. The fair Cora recites from the pulpit, if you please, after evensong? The Vicar of Gorleston is being severely called over the ecclesiastical coals for this, and I, for one of many, do not wonder thereat. It seems hardly the sort of thing to give in church. What?

Becky Sharp, a dramatization of Thackeray's "Vanity Fair," by David Basillie, was produced at the Grand Theatre, Croydon, June 24, with Annie Hughes in the title-role. The play is in four acts. The scene of Act I is at Miss Crawley's and introduces several of the leading characters, among them Sir Pitt Crawley, Joseph Sedley, Amelia Sedley, and George Osbourne. The act ends with the discovery of the marriage of Becky and Rawdon. The second act passes at the Duchess of Richmond's ball. Among its incidents are Becky's infatuating of George and her selling of her horses to Joseph Sedley. The third act is taken up with Becky's supper to Lord Steyne, her arrangement to have Rawdon arrested, and Rawdon's sudden return and attack on Steyne. The last act shows the inn at Pumpernickel, where Becky is living on credit. There are farcical scenes between Becky and Joseph Sedley, followed by Amelia's betrothal to Dobbin after she has George's letter to Becky.

GAWAIN.

PARIS.

New Odeon Play—Claretie Answers Attacks—Notes of Things Theatrical.

(Special to The Mirror.)

PARIS, June 22.

The hot weather from which we were suffering a week ago has given way to a period of refreshing coolness. In consequence business at the theatres is better, and some contemplated Summer closings have been deferred. The gardens continue crowded. Paris is full of visitors, and one meets Americans everywhere.

A tale from Diderot's "Jacques le Fataliste," upon which Sardou founded Fernande, has been the source of another drama, Madame de Lapommeraye, written by Paul Degouy, and produced at the Odeon, June 17. M. Degouy's work has not the finish of Sardou's, but the theme is so dramatic that his play is a powerful and impressive one, although its moral tone is far from wholesome. A knowledge of the story is more or less necessary to an understanding of the play. M. Degouy has not brought out as clearly as he might have the motives of the various characters, and there are halts in the progression of the plot. Madame de Lapommeraye is a wealthy widow of high social rank. For some time she has had a lover, the Marquis Des Arcis. The liaison has been conducted with great secrecy, for outwardly Madame de Lapommeraye maintains a rigid respectability, while the Marquis' character also is unsmirched. After their relations have continued for a lengthy period Madame de Lapommeraye suspects—and with reason—that the Marquis' affection for her is cooling. To settle her doubts she attempts a test by masking the love that is consuming her with an assumed indifference. She is undeceived harshly, for the Marquis, conceiving her feelings to be akin to his own, tells her that he loves her no longer. The jilted woman is maddened by this bitter disclosure, and she plans a terrible and extraordinary revenge. Its accomplishment involves considerable detail and explanation. In a suburb of Paris there is a gambling house, conducted by a certain Madame Duquesnoy and her daughter, Blanche. They, too, are of fine family, but have suffered pecuniary reverses. With a moral turpitude that is rather inconsistent Madame Duquesnoy has elected, in the absence of other means of earning a livelihood, to run the gambling house, using an assumed name. This course would be pardonable were the place conducted honestly, but as a matter of fact it is a dive of the lowest sort, where cheating and open robbery flourish. Worse than that, Madame Duquesnoy even stoops to selling herself to her patrons, adopting this means to recover some of the money won at her tables. She compels her daughter, who is at heart a virtuous girl, to lead the same shameful life.

Madame de Lapommeraye has known Madame Duquesnoy in the past, and she knows, too, of her present occupation. In furtherance of her scheme she manages through the influence she possesses to have Madame Duquesnoy's gambling house closed by the police. Then, when the woman and her daughter are once again thrown on the world, Madame de Lapommeraye takes them under her social wing, and under their real names and Madame de Lapommeraye's patronage they appear in Paris society. This enables Madame de Lapommeraye to accomplish what she desires—a meeting between the Marquis and Blanche. Her plot develops perfectly. The Marquis falls in love with Blanche, and ere long their engagement is announced. The Marquis is, of course, in ignorance of his fiancée's past life, nor does he learn of it until after the wedding. Then Madame de Lapommeraye, in the triumph of her revenge, tells him that the woman he has married is a prostitute. The Marquis, furious, hurls the accusation at his wife, and denounces her. He intends to divorce her at once, but her confession is so candid, and her grief so affecting, that when she explains the circumstances that forced her to sin, he raises her tenderly from where she grovels at his feet, and clasps her in his arms, forgiven.

The performance, for some reason, was not what one would expect from the Odeon company. The characters are not attractive, all being persons of lax morals and little conscience, and one's sympathy goes out only to Blanche. Jane Rabuteau makes this character rather colorless, and was unequal to her strongest scene in the last act. Marguerite Caron failed to give sufficient emotional intensity to the role of Madame de Lapommeraye, and Madame Bonnet was unsatisfactory as Madame Duquesnoy. The only male role, that of the Marquis, was played with fair success by M. Dauvilliers.

Jules Claretie, since he has been administrator of the Comédie-Française, has been subjected to many attacks from persons opposed to his policy. He took occasion the other day, in an interview in the *Figaro*, to answer these attacks apropos of the most recent one, that declared the earnings of the Français to have been less under Claretie than under any former administrator. The charges also stated that the Français was in imminent danger of collapse, and that Claretie was on the point of resigning.

In the *Figaro* interview Claretie says that he has not the slightest intention of resigning. He gives figures to prove that the Français is in flourishing financial condition. The reserve fund of the theatre is 2,500,000 francs, and pensions amounting 120,000 francs are distributed annually. This does not look like financial collapse, and M. Claretie's statement, that is couched in vigorous language, will probably silence his assailants for a time.

Undoubtedly there have been flaws in Claretie's administration, but who is infallible? On the whole, in the opinion of conservative people, Claretie has acquitted himself most creditably in his difficult position. He is an earnest, ardent worker, and his every effort is for the Français. The new productions made during his *régime* have not always been successes, nor have the new productions been as numerous as some persons wish. Nevertheless, the classic repertoire has had excellent interpretation, and the *personnel* of the company has been kept at a high standard.

The winnings in the lottery of the Society of Dramatic Artists were paid last week, a total of 140,000 francs being distributed. The 100,000 prize went to a Bordeaux hairdresser, who is said to have received his ticket from a seedy individual who wanted a shave, and tendered the ticket, in lieu of cash, in payment therefor.

L'Auberge de Tohu-Bohu, that I believe was done in America under the title of Hotel Topsy-Turvy, has been revived at the Gaité. It is an amusing affair in its way, and better, I imagine, in its original form than it was in the translation.

The Renaissance has reopened again, and the present bill, a revival of Carré and Pessard's operetta, Mam'zelle Carabin, is likely meet a better fate than did its predecessors. Madame Simon-Girard and M. Huguenet have the leading roles, and the supporting company is an excellent one.

Eight of our theatres are now closed, and after to-night there will be a ninth—the Variétés. La Viene, that closes the house, will be the opening bill next season.

Rehearsals are on at the Français for Emile Augier's Effrontés, in which Cecile Sorel will take the leading part, making her debut with this company.

Sarah Bernhardt will produce Catulle Mendes' drama, Sainte Therese, the latter part of the coming season.

T. S. R.

EUROPEAN NOTES.

(Special Correspondence of The Mirror.)

ROTTERDAM, June 24.

Richard Stowronnek is writing a new play entitled Das Schwarze Schäflein.

A new march, composed by Prince Merko de Montenegro, was played for the first time at the Teatro Nazionale at Rome, Italy. The composer, who was present with Mascagni, received a great ovation.

The new statue of Joh. Brahms, which will be erected in Hamburg, will cost 40,000 marks.

The Rheinische Goethe Verein will give a series of performances at the festivals in Dusseldorf from June 29 till July 4. The following plays will be given: The drama Die Nibelingen, by Friedrich Hebbel; Der Gehörnte Siegfried, Siegfrieds Tod, Kriemhilds Rache, Minna von Barnhelm, Nathan der Weise, and Emilia Galotti, under stage management of Max Grube.

A new one-act opera by Richard Strauss entitled Feuersnoth will have its first production at the Hofopera in Dresden.

The Dutch actor, Louis Bouwmeester, will celebrate on Dec. 19 his fortieth year as an actor in Amsterdam, Holland. He made his debut on Dec. 19 in 1861 at the Salon des Variétés in a play entitled Fridolin, in which he played the title-role.

For the Royal French Opera at the Hague has been engaged Miss Wanda de Strajewska, who was last season prima donna at the French opera in Marseilles, France.

Johann Strauss and his Vienna Orchestra have been engaged for a series of concerts, beginning in August by the Nieuwe Muziekhandel in Amsterdam.

At the Stadsschouwburg in Amsterdam Herodes will be given with Louis Bouwmeester in the title-role, which part was originally created by Beerbohm Tree.

A prize which is given every three years by the King of Belgium for stage literature and consisting of a gold medal and one thousand francs, has been won by G. D. and J. Minnaert for their drama entitled Siddharta. The play will have its first production at the Fêtes Nationales this season.

Wagner's Siegfried will be given this season at the Grand Opera in Paris. Manager Gailhard will go to Berlin and Dresden to witness the performance of Siegfried.

The students of the Conservatoire de Paris have appealed to Directeur Théodore Dubois to remove Professor Duprez and replace same by Mr. Exenais. It is said that Victor Maurel or Lucien Fugère will replace Achard.

The following operas will be given during the season of 1901 and 1902 at the Opera Comique in Paris: Troupe Jolicoeur, by Coquard; Griselidis, by Massenet; Titania, by Georges Hue; Circé, by Hillemacher; Muguette, by Missa; La Carmélite, by Reynaldo Hahn; Pélens and Mélisande, by Debussy.

Sainte Thérèse, drama by Catulle Mendès, will be given this season with Sarah Bernhardt in the title-role.

Saint-Saëns is composing the music for Victor Hugo's Burgraves, which will be given at the Comédie Française.

The Emperor of Austria has named Lola Beeth for Court prima donna.

Pauline Mailhac, who was connected for eighteen years at the Hofopera in Karlsruhe, received a raise in pension and was named a honorair member of the Hofopera.

It is possible that Parsifal will be given in concert form this season in Vienna with all the leading artists of the Hofopera and under conductorship of Gustav Mahler if Madame Cosima Wagner consents to it, and accepts propositions.

Engaged for the Wiener Hofopera are Mesdames Frances Saville, Lola Beeth, and Von Mildenburg, and Messrs. Eric Schmedes and Leopold Demuth and Naval.

Roland, the new opera by Leoncavallo and dedicated to the Emperor of Germany, will be given in March, 1902, at the Royal Opera House in Berlin and afterward in Italy.

The gold medal for violin playing at the Royal Academy and Royal College of Music in London has been obtained by May Harrison, a little girl ten years old.

LOUIE MAURICE.

TWO VIEWS OF HAMLET.

It was our fortune not long ago to see two representations of Hamlet in such strong contrast with each other that they seemed to be a commentary on the play and the many varied interpretations of it.

The first was on Lago Maggiore, when we were staying at the little town of Luino, near the head of the lake. This place was originally only a fishing village, dominated by a few grand villas, but now has at the back of it some important industries: stone quarries, filature, cotton and woolen mills. This makes a second and much larger settlement solely of mechanics and workmen, who have their union; their little tram railway; their own special parrochia, or parish church, and, last and greatest of all to them, their own theatre, erected at the expense of the union, and managed by a committee of the workmen themselves, who either entertain strolling players, or import stock companies from the towns in the dull season.

One week while we were there flaming posters announced that the world-renowned Signor Carlo Golas with his unapproachable company from Milan would give several superlative plays. We were not sufficiently encouraged by the titles of any of these plays to go see them, until one morning we saw in larger and redder letters than before the word "Amleto," and the announcement that the greatest play in the world would be performed that night by the greatest living tragedian.

Then we vowed we would see it, if it cost us a fortune. Going early that night we found a large theatre well filled with a noisy and evidently sociable audience. The arrangements were delightfully democratic; no dress circle, or orchestra stalls, but hard wooden seats for one and all, while various cooling drinks, fruits and nuts were handed around at intervals.

The scenery on the stage was about what you would get in a cheap photographic establishment, and produced no more illusion than the impossible balconies and stormy sunsets against which you place your head when you are told to look pleasant.

The only scenery in the wings was a great variety of boots and legs of otherwise hidden spectators—probably the Committee of Entertainment—from whom came constant applause and encouragement for the actors as the play went on. And, oh! the thunders from the audience when those boots gave the signal after some great speech.

Signor Golas appeared in one way the very ideal of Hamlet, for he was "fat and scant of breath"—extremely so! He was tall, and years ago must have been what the old ladies call "a fine figure of a man." But now he suggested Falstaff. He was dressed in black tights that showed him to advantage. He wore a wig of long red curls, and this was surmounted by an old woman's black crepe bonnet trimmed with dangling jet.

Did I say Hamlet was fat? We did not think so when Ophelia came on the stage, for she was more than fat; she was weighty!

The rest of the company were of a kind, and we promised ourselves much entertainment.

In the first scene Hamlet's beautiful melancholy voice made us a little sad, but when he produced a bright red Japanese fan from some hidden pocket, flaunted it in his mother's face, and made eyes over it at the ladies of the court, we were cheerful again. Polonius was admirable, and his cheap moral sentiments were cheered to the echo by the boots on the stage. Then came the ghost scene, and the actors warmed up to their work. The ghost, a grizzly creature in cardboard armor, was so realistic in his acting as to impress one very much more than the usual, well-managed phantoms who have had greater advantages of education and environment.

Hamlet came on in fine swaggering swashbuckler style, challenged the ghost with the voice of a trumpet, chaffed and rattled on with Horatio and Marcellus like a schoolboy off on a holiday lark.

Then re-enter the ghost with Hamlet, and all was changed. Red curls, bombazine bonnet, and *embonpoint*, all were forgiven when Hamlet in tremendous pantomime showed fear, horror, doubt, and then terrible conviction more plainly than spoken words could have expressed them.

Hamlet and the ghost were alone. In five minutes the old actor had made his audience realize the terrible importance of the question at stake, and they were following his breathless questions, and the ghost's sombre answers with the same breathless anxiety. As the scene went on you saw a torture of doubt, the mind on a rack, strained to breaking, and the alternations of sanity with coming madness. Then at the closing words of the ghost a horrible laugh rang out from Hamlet, and you knew that his mind had given way, and that it was a madman who had returned to his friends to give them a madman's account of his interview.

From that time on Golas' whole acting was a powerful study of madness. His self-restraint was only a madman's cunning to gain his ends. His brutality to Ophelia was of the very essence of that madness which is most cruel to the thing it should love best.

Ophelia, too, rose to the occasion. In a sweet, plaintive voice she sang her songs, and went to her death with little touches of true pathos, that made us forget her defects; and the play drew to its close with an intensity of anguish that made one feel thankful when Hamlet's totured spirit found rest.

Such was Amleto in a workman's theatre played by an Italian company, and we though that it must have been very nearly what Shakespeare saw, only the spectators on the stage in his day were Cecil, Raleigh, Essex, and other gay court gallants.

How could the genius of a play be more wonderfully shown than by the hold that this play took upon the imaginations of a company of half-educated players and an illiterate audience? And handicapped withal by being as it was a translation! Though here we thought that the words of Shakespeare suffered less in the musical, yet forcible, Italian than they might in other languages.

A little later we were in London, and went to hear Forbes Robertson and Mrs. Patrick Campbell as Hamlet and Ophelia. The stage setting was beyond all praise. The dresses and all other accessories were beautifully studied, and even the minor characters were well acted. We will never forget the slow breaking of the dawn, as Hamlet returns to his friends, nor the tableau of the dueling scene.

Forbes Robertson is nearer to the modern ideal of Hamlet than any actor who has played the part. Always the prince and always the gentleman, he dominates every scene by the quietness and self-restraint of his manner. All through the play his voice, though clear and penetrating, is very low, lower than that of any other of the actors. Once in the cabinet scene his voice rises a little, but is soon restrained again. On his return from his voyage there is a burst of gayety in the scene with the gravedigger that brings out in sharp contrast the death-stricken, despairing tone in which he speaks when he finds Ophelia is dead, and his address to Lærtes, "Who is this whose grief bears such an emphasis?" is given with a mere quiet contempt far more effective than any more violent speech could be. Throughout the play one is made to feel the powerful undercurrent of feeling, and to wonder how long the man's great self-control will stand the strain put upon it.

In the last scene when he comes upon the stage the quiet, dark figure stands out with pathetic dignity against the brilliant court, and is far more regal than the gorgeous King and Queen. The sword play between Hamlet and Lærtes is real and terrible, and Hamlet seems absorbed in showing that he has not lost his art. But as Lærtes falls and Hamlet turns to see his mother dying, and learns from Lærtes, despairing, that they are all three poisoned by treachery, he turns upon the King with the roar of a wounded lion: "Then, venom, to thy work!" The great voice that has been subdued so long breaks out at last, and you know that the great mind has carried out its will and the broken heart can now rest.

After this all is peace and beauty. The dying Hamlet comes slowly down the stage leaning on Horatio, while friends gather around him. They lead him to the white ivory throne, and when seated on it they place the crown upon his lap, as the dying head sinks backward. Softly he says his last words, and Horatio bids him farewell. There comes a blare of trumpets, and Fortinbras enters with his soldiers behind him. He asks Horatio a few questions, and then does obeisance to the quiet figure on the throne. Even in death Hamlet is King. At Fortinbras' order the soldiers come forward, and throw their spears upon the ground, then their shields are placed on the spears, and Hamlet tenderly laid upon them is carried out, Fortinbras following with his head bowed and his helmet off—one soldier doing honor to another. And the curtain falls upon the most perfect death scene we have ever witnessed on the stage.

When the spell of the play was over we tried to think of some point we could criticise; but granted that Hamlet was an intellectual man with modern sensibilities, then there was no flaw in Forbes Robertson's representation of him.

And we thought that if Shakespeare could have seen it he would have been astonished, but if he could also have been into the heart of to-day as he saw into the heart of his own time he, too, would have been glad, as we were.

LUCY R. CAUFREY.

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A. W. Ellis and Helen Castle, for leading roles in A Homespun Heart (Western).

Paul Scott, with Clay Clement for two weeks in Milwaukee during Elks' Carnival.

Charles F. Leonard, for Kidnapped in New York.

Richard C. Maddox, with Bettis and Preston's Royal Players.

Edwin Trevor, Charles Neuman, Clifford B. Smith, Teddy Vizzard, Chrystal Vizzard, and Elizabeth Muller, for the Jessie Sawtelle company.

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And Walter D. Greene's Benton Arrelsford. The last-named personation easily takes the place of honor. Mr. Greene's exit in act third is a fine stroke, and his whole conduct of the part is true, consistent and strong.—Geo. Goodale in Detroit "Free Press," Mar. 25.

A heavy part, requiring peculiar methods, was splendidly portrayed by W. D. Greene. This young man's work in the future will be worth watching.—Philadelphia "American," Oct. 23.

Probably Mr. Greene does the best work in this year's company. Certainly his acting at the close of the telegraphic office scene was admirable. The situation calls for a fearful struggle with the guards who have arrested Arrelsford as an impostor. He fights with them as they take him away, in a vain effort to expose Dumont as a spy. Mr. Greene's work was realistic indeed. The audience applauded him very heartily. There were demonstrations favorable to him in other instances.—Boston "Herald," Nov. 12.

As Arrelsford was splendidly cast, his work being of such a superior quality that it was the mainstay of the performance.—Chicago "American," April 9.

Mr. Greene as Arrelsford gave a true picture of the highly excitable Southerner, especially so as to dialect and make-up.—Richmond (Va.) "Times," Dec. 13.

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The last half of the week was in the nature of a personal triumph for Miss Seward, who assumed the difficult emotional role of Lady Vane in East Lynne. While she might easily be more congenially employed, she will hardly be able more fully exemplify her great ability than she did last week.—*Omaha Bee*.—Sunday, June 9th.

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Edmund Breese was as pleasing as anyone could be as the rascally Count; never melodramatic, he was the polished rascal to perfection.—*Boston Transcript, July 2, 1901.*

LILLIAN LAWRENCE

Priscilla, in The Wooing of Priscilla, Tremont Theatre, Boston, Mass.

THE WOOING OF PRISCILLA.—The entrance of Miss Lawrence as the modest Puritan maid, who is leading her blind father, was the signal for unbounded applause, and it was fully three or four minutes before Miss Lawrence was allowed to begin her speech, so deafening and continuous was the applause, while the stage was literally covered with floral tributes thrown to her from the boxes and front of the house. At her exit the deafening plaudits again resounded throughout the house for many minutes. At the end of the act she was recalled again and again to receive another lot of floral emblems.—Boston "Herald," June 2, 1901.

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The Burglar.—"Lawrence Grattan was notably good as William Lewis. His interpretation of the character was not overdone, and he resisted the temptation to be over dramatic—a temptation that many actors might give way to. His voice and appearance are pleasing and it would not be surprising if he was heard from in the future. Leading men are scarce and managers are always on the lookout for good material. His work in The Burglar at times smacks of real genius."—From *Utica Herald-Despatch*, June 22, 1901.

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ONE OF OUR GIRLS.—Eva Taylor was most happily cast as Kate Shipley. She was entirely the breezy, whole-hearted American girl. She capitally portrayed the amazement of the girl at the French idea of a gentleman, and at the fact that a girl could not venture out unescorted without laying herself liable to gross insult. Her comedy work was good throughout the play, and so were her more serious moments. Miss Taylor was particularly fine in the fourth act, where Kate allows herself to be compromised rather than allow the Count to find his wife at Saint Hilaire's apartments. She entered into the spirit of the part with a fascinating breeziness and quite carried the play to a success by her own action.—Boston "Transcript," July 2, 1901.

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MYSTERIOUS MR. BUGLE.—Mrs. Bankson as Louisa Tate was refreshing. She stands out in relief.—*Los Angeles Herald, May 25th.*

PUDD'NHEAD WILSON.—Mary Bankson gives a clever sketch of Patsy, Pudd'nhead's sister.—*Los Angeles Herald, May 6, 1901.*

PRIVATE JOHN ALLEN.—The old negro, played by John W. Bankson, is worth going miles to see.—*Kansas City Journal, Jan. 4, 1901.*

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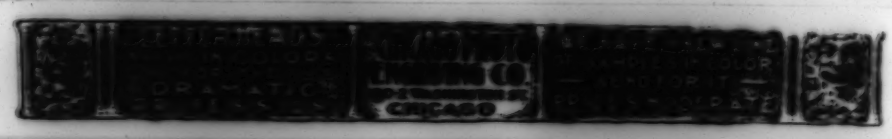

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